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TIRUMALAI SRI VENKATESVARA

A MONTHLY JOURNAL DEVOTED TO THE SERVICE OF LORD SRI VENKATESVARA OF TIRUMALAI AND TO THE PUBLICATION OF RESEARCH IN INDIAN LITERATURES, ART AND SCIENCE

(ILLUSTRATED)

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HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU

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...CHARAN KARTHA OF TIRUMALAI TIRUPATI ETC., DEVASTHANAMS, TIRUPATI.

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श्रीः

श्रियमतनुं तनोत्वतनुकोटिविलासितनुः
सुतनुसमञ्चितं दधदुरस्तलमस्तमलैः ।
सततविभावितः परमहर्षिमहर्षिकुलैः
फणिगिरिशेखरः सुगुणभूस्तव कोऽपि विभुः ॥

नरकण्ठीरवशास्त्रिणः

శ్రీరస్తు

శ్రీవేంకటేశ్వరస్తోత్రము.

నాగపూడి, కుప్పుస్వామిశాస్త్రివిరచితము

క॥ కమలభవ కమలలోచన కమలారివతంసరూప కరుణాంబునిధీ ।
విమలతపోయుతమానిహృదమలకమలవాస వేంకటాద్రినివాసా ॥

క॥ శక్తిధర శక్తిసోదర శక్తికలితభాసమానశంసితమూర్తీ ।
భక్తజనార్తినిరసనాసక్తహృదంభోజ శేషశైలనివాసా ॥

క॥ ఆర్తత్రాణపరాయణ కీర్తిరమారమణ శేషగిరివాసరతా ।
మూర్తిత్రయాత్మకతనుస్ఫూర్తివిభవరత్నహారసుందరమూర్తీ ॥

క॥ వేంకటరమణా నతజనసంకటహరణా వృషాఖ్యశైలవిహరణా ।
పంకహరణాతినిపుణా పంకజలావణ్యహరణభాస్వచ్చరణా ॥

క॥ నళినదళనయన మహిమోజ్జ్వలనిర్జరవినతచరణసారసకరుణా ।
జలనిధి లలితోరస్స్థలవిలసితలక్ష్మీసనాథ వేంకటనాథా ॥

క॥ త్రిగుణాతిరిక్తసురమౌనిగణప్రస్తూయమాననిత్యచరిత్రా ।
నిగమశిఖాసంవేద్యా యగజాస్కందహరిరూప యగణితమహిమా ॥

క॥ సత్యాత్మక సర్వాత్మక నిత్యానంతావనీధ్రనిలయ కలియుగ ।
ప్రత్యక్షదేవ యోగిస్తుత్య గుహముకుందశక్తి సురుచిరమూర్తీ ॥

క॥ ఇలలోఁ గొలువంబడువేల్పులలో మిన్న యగువేలుపుంజందురుఁ డా ।
పలురతనంబులతొడవుల విలసిలు నెమ్మనివేల్ప వేంకటరమణా ।

క॥ కలియుగదైవం బగుతను నలఘుతరంబైనభక్తి ననయము మదిలోఁ ।
గొలిచెడువారికి దయఁ గోర్కు లొసంగెడు వేంకటేశుఁ గోరి భజింతున్ ॥

క॥ మనసునకును మఱివాక్కునకును నంతయు నందరానిగురుమహిము సదా
ఘనభక్తిమీఱ నెమ్మనమునఁ గొలిచెద వేంకటేశు ముదము దలిర్పన్ ॥

క॥ సర్వమతస్థుల నరు లంతర్వాణులు మూఢు లవనినాథు లనాథుల్ ।
సర్వులు గొలిచెడుదేవ సుపర్వవినుత వేంకటేశ పావననామా ॥

క॥ ఇలలో మానవులకుఁ గోర్కులు కొల్లలుగా నొసంగి ప్రోవం గావం ।
బలువేలుపు నీ వుండఁగఁ బలువేల్పులఁ గొల్వనేల పంకజనాభా ॥

క॥ నిను భక్తితోడ సేవించినవారల కెన్నఁడేని సేఁగి యొదవునే ।
ఘనకష్టము లొదవిన నెట్టన నెల్లయుఁ దొలఁగు వేంకటగిరినివాసా ॥

క॥ ఆపదలు మానవులకుం బ్రాపించినయప్పు డార్తరవము లెసంగన్ ।
నీపదములు గొల్చి తరింత్రాపద్బాంధవుఁడ వేంకటాద్రినివాసా ॥

క॥ ఖలు లనుచుఁ బేదలనుచుం గలుషితమతు లంచు నింద్యకర్ము లనుచు వెం ।
గలు లనుచుం దలఁపవు భక్తులఁ గావఁ గృపార్ద్రదృష్టితో గోవిందా ॥

క॥ దొసఁగులు పొసఁగినపుడు మానసములఁ గడుఁ దల్లడిల్లి నరులు భవత్పా ।
దసరోజయుగముఁ గొల్వఁగ వెస వారలఁ గాతు వీవు వేంకటరమణా ॥

క॥ ఆర్తత్రాణపరాయణ కార్తస్వరదివ్యచేల కమలదళాక్షా ।
మూర్తిత్రితయాత్మక నను నార్తునిఁ బసఁ బ్రోవు వేంకటాచలవాసా ॥

క॥ చింతింతు దైహికములగు సంతాపంబులును మానసవ్యథలును నా ।
వంతయు లేక సుఖింపఁగ స్వాంతమున ననంతనామ శైలావాసున్ ॥

క॥ నీవు హరివైనఁ దలను జటావళియును మేనఁ బన్నగాభరణంబున్ ।
బావకివైన నురంబున శ్రీ వఱలుట యెట్లు తెలియఁజెప్పవె దేవా ॥

క॥ ఉత్తరదేశస్థులు దేవోత్తమ బాలాజి యనుచు నొప్పఁగ నిన్నుం ।
బత్తిని బేర్కొను టరయఁగ వేత్తలకుఁ గుమారుఁడవని విదితము కాదే ॥

క॥ నీ వాదిశక్తి యగుపరదేవత కాకున్న శుక్రదివసస్నానం ।
బేవిధి నవరాత్రముల ముదావహ మగునుత్సవంబు నమరును దేవా ॥

క॥ శివభక్తులకుఁ గుమారుఁడవు హరిభక్తులకు విష్ణుఁడవు దేవీభ ।
క్తవరుల కరయఁ బరాశక్తివియు నయి వెలుంగు దీవు దీనశరణ్యా ॥

క॥ రోగము లలమినవారలు భోగములం గోరునట్టిపురుషులు నంత ।
ర్యాగము నిరతము సలిపెడు యోగులును నినున్ భజింతు రురుభక్తి హరీ ॥

క॥ తరుణులుఁ బురుషులు నీకయి శిరోజముల నర్పణంబు సేయుట చిత్రం ।
బరయఁగ నభిమానముఁ బరిహరణం బిది సేఁతకాద యఖిలాండపతీ ॥

క॥ జనులకుఁ బ్రాణసమం బగు ధనమును నీకొసఁగు టేల తలఁపగఁ బ్రాణం ।
బును నీ కర్పణ చేయుట యని చెప్పఁగ నొప్పు వేంకటాద్రినివాసా ॥

క॥ సరసీరుహదళనేత్రున కురుసురుచిరరత్నహారయుతగాత్రునకున్ ।
సురగరుడోరగనరకిన్నరనికరస్తుత్యచరణనళినునకు నతుల్ ॥

(ఇదినిరోష్ఠ్యము)

క॥ పంకచయనివారణునకు సంకటహరణునకు దీనజనశరణునకున్ ।
పంకజనిభచరణునకును వేంకటగిరివల్లభునకు వేమారు నతుల్ ॥

NEW YEAR'S GREETINGS TO SRI MAHANT PRAYAGA DOSSJI VARU, VICHARANAKARTA.

K. VAIDYANATHA AYYAR, B.A.
Asst., Sri Mahant's High School, Vellore

I

On New Year Day, O Prayag Doss,
We stand and pray to Srinivas.
May all our prayers fructify
Our love and truth to justify.

II

Thy deeds of love to man and brute
Have borne super-abundant fruit,
With might unrivall'd thou didst fight
To kill the night and bring the light.
Thy love to Lord of Seshadri
Is deep and wide and always free.

III

Thy "*Bhakti*" shines in all thy acts,
To prove them all we lack no facts.
Thy latest pilgrimage to North
To holy shrines and holy *Theerth* ;
The lavish gifts that thou hadst giv'n,
The Devas cheer'd in happy heav'n.

IV

May thou rule our hearts for long ;
May thy glory live in song.
May God uphold thy right supreme
And grant thee strength beyond thy dream.
May all these prayers fructify
Our love and truth to justify.

श्रीः

मङ्गलश्लोकपञ्चकम्

PANDITS OF THE SANSKRIT COLLEGE, TIRUPATI.

जयतु जयतु देवस्थानधर्मप्रशास्ता जयतु जयतु हत्तीराम्मठस्याधिकारी ।
जयतु जयतु नित्यं वेङ्कटेशस्य भक्तोः जयतु जयतु नित्यं दासपूर्वः प्रयागः ॥ १ ॥

महनीयशुद्धकीर्ते ! सुचिरं तव दीर्घमायुराशास्ते ।
आंग्लेयवत्सरादौ देयात्ते भद्रमब्जजाजानिः ॥ २ ॥

प्रयागदासाख्यविरागिवर्यं संरक्षतु श्रीपतिरङ्गनेशः ।
दीर्घायुरारोग्यजयादिदानैरित्यर्थयामोऽत्र विनीतिपूर्वम् ॥ ३ ॥

तन्नामधेयेन परिष्कृतेयं विख्यातिमाप्नोतु सभापि लोके ।
साहित्यलक्ष्मीरभिवृद्धिमीयात् सुभ्रातृभावेन सभासदाञ्च ॥ ४ ॥

वेङ्कटेश्वरकृपाकटाक्षतः श्रीमहन्तुविबुधो महीतले ।
मोदमेदुरितमायुरायतं प्राप्नुयादिति वयं प्रशास्महे ॥ ५ ॥

PANDIT V. VIJAYARAGAVACHARYA.

वैराग्यचक्रवर्ती विदितकलः श्रीप्रयागदासाख्यः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि गुणी जीयात् ॥ १ ॥

वेङ्कटगिरिपतिपादाम्बुजयुगलीसेवया भृशं तुष्टः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि सुखं जीयात ॥ २ ॥

वृषगिरिनेतुर्दिव्यालयकार्यविचारणाय कृतदीक्षः ।
श्रीमान् महन्तुवर्यः शरदश्शतमत्र भुवि मुदा जीयात् ॥ ३ ॥

शमदमादिमसद्गुणभूरयं सकलसज्जनभाग्यपरम्परा ।
जयतु कोऽपि विरागिमहीपतिर्भुवि महन्तुवरो भुवनेडितः ॥ ४ ॥

जयतु वृषगिरीशश्चापि पद्मालया सा
नमदखिलजनानां कल्पयन् मङ्गलानि ।
दिशि विलसितकीर्तिः श्रीमहंत्वाख्यया यः
स जयतु भुवि मान्यः श्रेयसे सज्जनानाम् ॥ ५ ॥

HIS HOLINESS SRI MAHANT PRAYAGA DOSSJEE VARU

A REMARKABLE PERSONALITY

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Born and bred up in the tiny village—known as Gangwa near Makarana District in the historic land of Rajasthan and having imbibed in full the qualities and habits inherent to the sect of Viragis in which he sprang up, Sri Mahant Prayaga Dossjee was suddenly called on to take up the reins of administration of Tirumalai, Tirupati etc. Devasthanams by the sudden demise of his revered Guru and Preceptor Sri Mahant Ramkishore Dossjee, at a comparatively young age when with ordinary young men, "ignorance is bliss and it is folly to be wise." He was likewise to be the spiritual head of Sri Swami Hathiramjee Mutt having been so chosen by the Akada Panchayat. Through weal and woe, and storm and stress, the young prodigy grew up to be the stern administrator he laterly became under the able and careful guidance of the late lamented T. T. Viraraghava Chariar of the Chittoor Bar who was more of a natural guardian to the illustrious ward than a mere legal adviser. With perfect aim in life led up to austere simplicity, "with high thinking and plain living" Sri Mahant surmounted several onslaughts of local machiavellian wire-pullers in Court and outside and emerged always unscathed from the trouble fully vindicating his honor and innocence. It is this period of turmoil and anxiety, a period of struggle for the very existence and establishment of the institution and his name, that built up his character, reputation and capabilities as a man, statesman and a leader among men. Very reserved by habit and in training, unostentatious and simple at heart and in appearance, very deep in thought, word and in deed the young Mahant kept all influences at a distance and managed the Mutt and the Devasthanam in a way that attracted judicial pronouncements and Government recognition all in praise of the latent genius for administrative statesmanship. It is not an exaggeration to observe that the Mahant disarmed his open inveterate enemies by his genial talk and amiable kindness, penetrated and exposed the lurking foes to confess their treachery and discerned the goodwill and co-operation of sincere friends and subordinates to own their allegiance to him. His robust common-sense to dive deep into any matter

without accepting things as they appear to be, his extreme forbearance which he maintains unruffled and unperturbed even under extreme and grave provocation ; his proverbial generosity to a fault and the readiness to forgive and forget the penitent ; his versatile and accurate knowledge of man and things and strong store of memory and last but not the least, his capacity to maintain discipline and inspire awe to run the administration smoothly and yet strongly—are the crowning virtues in him that stand prominent among his other traits of sterling character.

When Sri Mahant assumed charge of the administration, the resources of both the Mutt and Devasthanam were quite meagre. It is during his regime that 4 Taluks were brought under Devasthanam control by virtue of sale and otherwise and under proper management they would yield not less than 10 lakhs a year. Buildings of a monumental nature, tanks, pilgrim-sheds, choultries, jewels to the deities, electrification both in the eastern and western routes of the Hills, the increase in the live stock in the Stables, the creation of educational institutions, Ayurvedic and Allopathic dispensaries, the Sanskrit college with Vedic classes have been founded and fostered during the reign of this Mahant and the income from the Taluks have increased by leaps and bounds. Before the advent of the Legislative enactment of the Hindu Religious Endowments Act, there was a steady rise in the income in Hundi collections on Tirumalai, all fetching about 14 lakhs a year on an average. The income when he started his life was about a lakh or two.

Sri Mahant is an example even as a religious preceptor. He is severe in his religious rites and observances, and is a true devotee of Sri Venkateswara in whom he has unthinkable and unfathomable faith which alone has enabled him to emerge unhurt from his temporary mental malady. He devotes his leisure hours to the study of the Celestial "Geetha" and practices Veda-abhyasa. Disciples are bred up and trained in religious and secular aspects in life to carry on the administration of the Mutt and Devasthanam and to represent the Mahant in the several temples and institutions. Recently he made a long and arduous pilgrimage in the hearts of the sacred Himalayas and returned with better health and deeper devotion to Lord Venkateswara. He is a loyal British subject having willingly and readily co-operated with the Government by his munificent grant of War Loans and gifts when the British Empire was in the throes of a world war. The District officers like the District Collector and the District Judge always spoke high of the qualities of the head and

heart of Sri Mahant in several functions in which they had participated and in judicial pronouncements concerning the rights and privileges of the office as Vicharanakartha.

The staff working under him find a kind and discerning master. He never does anything to wound the self-respect of even the lowest subordinate. He is never harsh to a fault and commands and yet yields to their wishes. The administration is sound and run on up to date Government principles and is financially the most stable among private institutions. It has none of the weaknesses and drawbacks of personal autocratic Government obtaining elsewhere. As a Proprietor he is very liberal in granting concessions and pleasing the ryots in all possible ways. He is never exacting or stern to the mirasi servants of the temples who have strict confidence in his goodness. In short, Sri Mahant Prayaga Dossjee is the embodiment of all that is good and endearing in human nature and it is the most fervent wish of all that he should live long and be of use to those who come in daily contact with him, to celebrate his Golden and Diamond Jubilee.

AN ARDENT ADMIRER.

TIRUVENKATAMALAI

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Tiruvēnkaṭamālai and Tiruvēnkadathandādi are the two poems written by Pillai Perumal Ayyangar *alias* A̤lagia-maṇavāḷa-dāsar on Vēnkaṭam and its Lord. Pillai-perumal Ayyangar was one of the great poets of the Tamil country, and the collection of his works is known as 'Ashṭa Prabandham' (eight prabandhams). He is considered to be a disciple of Sri Parāśara Bhatta, son of Kūrāttalvār, the famous disciple of Sri Rāmānujāchārya, the accredited exponent of Sri Vaishnava Viśishṭādvaita system of philosophy. Sri Rāmānuja died about the middle of the twelfth century (1137 A.D.); hence our poet should have flourished during the latter half of the twelfth or the first half of the thirteenth century, A.D.

Tradition has an interesting account of the circumstances under which the Ayyangar wrote these poems. He was a great Tamil and Sanskrit scholar and was for some time employed in the court of a king of the Chola country. The king appreciated his ardent devotion to Lord Sri Raṅganātha of Sri Raṅgam and arranged for his board and lodgings in the great temple itself. The poet spent his time there in doing service to the Lord and singing his praises in beautiful verses. Four poems of nearly one hundred stanzas each were his tribute to Lord Sri Ranganātha and according to him Lord Ranganātha was the supreme deity Nārāyaṇa; he would not worship, nor even think of, any other god or any other form of the same God, Nārāyaṇa. Lord of the Seven Hills desired to remove his narrow bigotry and to teach him that all forms, *archāvatāras* of Narayana are one and the same Lord appeared to the poet in a dream and asked him to sing a *prabandham* (collection of verses) on Him. The poet refused saying 'அரங்கனைப்பாடிய வாயாற் குரங்கனைப் பாடேன்' [I will not sing of the monkey-god[2] (*i.e.*, God of the Vēnkata hills where monkeys

1. A servant of A̤lagiamaṇavāḷa, a name of Sri Raṅganātha.

2. Lord Srīnivāsa is referred as the monkey-god as he lives with monkeys on the Vēngaḍam hill; the great Vaishnavite Ālvārs have referred to monkeys on the hills in their hymns :—

பார்த்த கடுவன் சினைநீர் நிழல் கண்டு
போர்த்தோர் கடுவனெனப் போந்து கார்த்த
களங்களிக்கும் கைநீட்டும் வேங்கடமே. — *Pēyālvar.*
வானரமும் வேடுமுடை வேங்கடம். — *Tirumalīsai Alvar.*
மந்திபாய் வடவேங்கட மாமலை. — *Tiruppāṇālvar.*

abound) with the tongue with which I have sung the praises of Sri Raṅganātha]. Lord Srīnivāsa was determined to bestow His grace on the poet and to remove his ignorance and enlighten him He caused the poet to be inflicted with scrofula. The poet in his suffering understood that it was due to his neglect of Lord Śrīnivāsa and at once he sang these two poems of 100 stanzas each on Lord Vēnkatēśa. Lord was pleased with his enlightenment and devotion and gave the poet His *darśanam* and grace.

Tradition is a good illustration of the powers of the Lord of Vēnkata hills in curing his devotees of all diseases, bodily ailments, mental derangement or intellectual perversity. It is interesting to note that the poet who was a bigoted worshipper of Lord Raṅganātha has given expression in the very first stanza[1] of Tiruvēnkatamālai that Vēnkaṭam with its abundance of precious gems is like a crown to the goddess Earth and is the most beloved of all places of Lord Nārāyaṇa.

Tiruvēnkatamālai is a garland of verses, one hundred in number, on the Lord of Vēnkata hills. The poem is written in *Vēmba* metre, the first two lines of each stanza describe the natural beauty or the hoary sanctity of Vēnkaṭam hills and the remaining two lines deal with the greatness of Lord Śrīnivasa and refer to some incident or other connected with Nārāyaṇa and his nine *avatāras*. The poem is of a high literary merit and has a number of *alankārās* imbedded in it. It is mostly on the lines of Nālāyira-divya-prabandham sung by the twelve Vaishnavite saints and the poet trusts in his prefatory stanza[2] that the Lord of Vēnkaṭam would accept his garland of verses though they might be far inferior to the hymns of the famous *ālvārs* on Vēnkatam.[3] This poem as well as his other poems expounds the truths of the hymns of *ālvārs* and also the principles of theology as expounded by the several Vaishnavite *āchāryas*. Lord of the Seven Hills is the supreme deity capable of removing all difficulties and of curing all diseases of His devotees. Even those who have attained

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1. பொன்னு மணியும் பொலிந்தோங்கிப் பார்மகட்டு
மின்னு மணிமுடியாம் வேங்கடமே—மன்னும்
பரமபத நாட்டினன் பையரவின் சூட்டிற்
சிரமபத நாட்டினன் சேர்வு.

2. ஆழ்வார்கள் செந்தமிழை யாதரித்த வேங்கடமென்
றூழ்வான புன்சொல்லுந் தாங்குமா—வேழ்பாருய்
வெல்லுங் கதிர்மணியும் வெம்பாலுஞ் செஞ்சாந்தும்
புல்லும் பொருத்தமையே போல்.

3, These hymns have been collected and edited as a book under the title 'Tiruvēṅgadattān-divya-prabandham' by the author of this article.

salvation and are enjoying the supreme bliss of *Vaikuṇṭha* are anxious to come back into this world such that they might worship Vēnkaṭam and its Lord.[6]

Many are the beauties of Vēnkaṭam; on it peacocks dance, cuckoos sing, antelopes play, and monkeys chatter; tigers, elephants, and serpents abound; bamboos and sandal-wood trees are plentiful; even cocoanut and arecanut palms grow; mangoes are in abundance; streams of sparkling water flow; sweet honey drip down from the honey-combs on the tall bamboo trees; but the greatest beauty is its sanctity and the prowess of its Lord.

It is not possible to sketch here the several ideas of the poet on the sanctity of Vēnkatam and the grace of its Lord. But the following two stanzas will serve as an illustration of the several ideas contained in the poem:—

நோவினையு நோயினையு நோய்செய் வினையினையும்
தீவினையும் தீர்த்தருளும் வேங்கடமே—மூவினைசெய்
மூவடிவாய்ப் பச்சென்றான், முன்னா ளகலிகைக்கும்
சேவடிவாய்ப் பச்சென்றான் சேர்பு.

பித்துமல டூமை முடம் பேய் குருடு கூன் செவிடு
மெய்த்துயர் நோய் தீர்த்தருளும் வேங்கடமே—பத்தருக்கு
வந்ததுக்கங் காப்பான் மலருந் தியினுலகந்
தந்ததுக்கங் காப்பான் றலம்.

[*Tiruvēnkatamālai*, 14, 15.]

[Vēnkaṭam cures its devotees of rebirth, diseases, pangs of death and destroys *karma* which is the cause of all these; it is the abode of the Lord who takes the three forms of Brahma, Vishnu and Śiva to do the three deeds of creation, preservation and destruction and of Him who removed the curse of Ahalya.

Vēnkaṭam cures its devotees of madness, sterility, dumbness hysteria, blindness, deafness, hunchback, lameness, shortness of limbs, and of all other physical and mental disabilities; it is the abode of the Lord who cures His devotees of all sufferings; of Him who created this world as Brahma and who destroys this world by swallowing it.]

Vēnkaṭam not only blesses the householders with what they desire but also satisfies the desires of ascetics and jñānis. The poet expresses:—

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6. மாண்டுபிறக்குந் துயர்போய் வைகுந்தம் புக்கவரு
மீண்டு தொழக் காதலிக்கும் வேங்கடமே.

[*Tiruvēnkatamālai*, 10.]

காதலிற்றுச் சார்ந்தவர்க்குங் காமியத்தைச் சார்ந்தவர்க்கும்
வேதனைக்கூற் றைத்தவிர்க்கும் வேங்கடமே—போதகத்தை
மோதி மருப்பொசித்தார் முன்பதினா றாயிரவ
ரோதி மருப்பொசித்தா ரூர்.

கேள்வித் துறவோருங் கேடறலில் வாழ்வோரும்
வேள்விக் கினமாற்றும் வேங்கடமே—மூள்வித்து
முன்பாரத முடித்தார் மெய்வேந்தர் வந்தவிய
வன்பா ரதமுடித்தார் வாழ்வு.

[*Tiruvēnkatamālai*--51, 52.]

[Vēnkaṭam saves the ascetics from Brahma and Yama (from birth and death); it protects the householder from all sufferings; it is the abode of the Lord who smelt the sweet smelling flowers on the heads of sixteen thousand damsels and who broke the tusks of the elephant.

Vēnkaṭam is the place where ascetics can be free from the onslaught of the God of love; it is the place where householders can perform sacrifices without an obstacle; it is the abode of the Lord who was responsible for the beginning and the end of the great Mahābhārata war which led to the destruction of a number of kings.]

To put in short, Vēnkatam satisfies the desires of all people. It confers on its devotees all earthly happiness and grants their liberation. It leads the devotees to do good acts and earn for themselves *mōksha*.

May we all worship the sacred Vēnkaṭam and its gracious Lord and earn all happiness and liberation!

1. Front view of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

RATNA-KIRITAM OF SRI MALAYAPPASVAMI

(PROCESSIONAL IMAGE OF SRI VENKATESVARASVAMI)

The *Ratna-Kirīṭam* of which four views are here given, forms the donation of the Dowager Rāṇi Śrī Ādilakshmīdēvammagāru of the Gadvāl Samsthānam in H. E. H. the Nizam's Dominions. In January 1931 she paid a visit to the temple of Śrī Vēṅkaṭēśvarasvāmi at Tirumala (Upper Tirupati) and presented to the temple certain old jewels and gold and silver coins amounting in all to nearly Rs. 20,000 and requested His Holiness Śrī Mahant Prayāgadāsajī Vāru, Vichāraṇakarta of the Tirumalai, Tirupati, etc., Dēvasthānams, to have a *Kirīṭam* set with precious stones made for Śrī Malayappasvāmi, the processional image of Śrī Vēṅkaṭēśvarasvāmi, through the agency of the Dēvasthānam. His Holiness Śrī Mahant Vāru readily acceded to the proposal and issued orders for the execution of the work. M. R. Ry., C. Doraiswami Aiyangar, Avl., B.A., B.L., Advocate, Chittoor, was authorised to select the necessary precious stones and Messrs Jayanand Mangalji & Co., Diamond Merchants, Madras, supplied the required number of diamonds, rubies, emeralds and saphires, and also furnished a design of the *Kirīṭam* based on the measurements of the old gold *Kirīṭam* in daily use for Śrī Malayappasvāmi. His Holiness Śrī Mahant Prayāgadāsajī Vāru approved the design with slight alterations and entrusted the work on contract to Messrs Jayanand Mangalji & Co., and deputed the Dēvasthānam Archæologist, Mr. S. Subrahmanya Sastry, B.A., for the super vision of the work in its progress to the finish.

The contractors, Messrs Jayanand Mangalji & Co., engaged the services of two expert goldsmiths and diamond-setters, Messrs C. V. Shanmugachari and Murugesachari of Govindappa Naick Street, Madras, and the work was commenced in the middle of August 1931. The available gold from the old jewels and the gold coins presented by the Rāṇi was fully utilised for the gold frame. The frame, with the holes bored into it for holding the precious stones, was completed by the end of April 1932 and then the setting of the precious stones was proceeded with and their firm fixing and polishing occupied nearly five months till the 10th of September 1932, on which day the work was completed and the *Kirīṭam* made ready for use. While the work of fixing the stones into the frame was in progress, the donor, Sri Rani Saheba of Gadval, took an opportunity of

inspecting the *Kirīṭam* at Madras on the 13th June 1932 in the course of her pilgrimage to Rāmēśvaram, and spoke in highly appreciative terms of the exquisite workmanship of the *Kirīṭam.* On completion His Holiness Śrī Mahant Vāru and his disciple and Pratinidhi Śrī Nārāyaṇadāsajī Vāru inspected the *Kirīṭam* and were greatly pleased with the execution. It was then taken to Tirumala and presented for *samarpaṇa* (decoration) to Śrī Malayappasvāmi on the 1st October 1932, being the first day of the *Brahmōtsavam* of Śrī Vēṅkaṭēśvara, during His evening procession immediately before the function of the *Dhvajārōhaṇam* (raising the Garuḍa—painted flag to the top of the flag-staff of the temple). For a second time again Śrī Malayappasvāmi was adorned with this gem-set *Kirīṭam* on the third festival day.

The process of the work is denoted as *kaṭṭaḍam* (setting) in contrast with the *kundanam* work of fixing the stones in lac and it is considered to be stronger and more durable. In the front view are set in the centre two big square emeralds, of which the one higher up is a valuable gem of fine green colour. The two long stones on either side of this emerald are two excellent rubies artistically worked with lines on both their sides, which were contained in two old lowlocks among the presents of the Dowager Rani Saheba. The small emeralds in general are easily distinguishable by their square shape from the other precious stones which are all round. All the four species of gems, viz., diamonds, rubies, emeralds and saphires, both old and new, used for the *Kirīṭam* are cut stones. The back view of the *Kirīṭam* will indicate an ornamental engraving on gold frame in the lower portion not covered with stones, as well as a semi-circular bend at the bottom. The bend is occasioned by the existence of a circular knot on the back of the head of the image whereat the back of the *Kirīṭam* is to fit in, while the flower-garlands, jewels and cloths passing round the neck of the image in their decoration during festivals necessitate the blank space in order to avoid any rupture of the stones due to the pressure of these garlands and jewels on them.

The total number of gems embedded into the *Kirīṭam* are :—diamonds 681, rubies 669, emeralds 125 and saphires 84—in all 1559 stones. The *Kirīṭam* measures $7\frac{3}{4}$ inches from top to bottom and is $3\frac{1}{4}$ inches in diameter at the base. The final gross weight of the *Kirīṭam* is Tolas 161-6-0.—[S. S. S.]

2. Right Side View of Ratna-Kiritam of Sri Malayappasvami (Processional Image of Sri Venkatesvara).

HINDUISM AS FOLLOWED BY THE VISISHTADVAITINS

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(*Continued from page* 356)

Test of true Prapatti.

What is the test whether one's prapatti or self-surrender was genuine and true or not? That can be seen from his subsequent life acts (उत्तरकृत्यं).

(1) If he is abused or maltreated by another he will feel that they relate only to his physical body and do not concern his soul and will not get angry or excited over it.

(2) He will further pity the man who maltreats him as by maltreating the maltreater takes upon himself the sins of the person so maltreated. "शप्यमानस्ययत्पापं शपन्तमधिगच्छति".

(3) He will be grateful to the man who maltreats him, and for reminding him of his defects and sins if any.

(4) He will feel that it is God that plays the game of making one man do that kind of karma, *viz.*, abusing and maltreating him and so he ought not to be annoyed at the individual.

(5) He will always be conscious of his helplessness.

(6) He will never fear even death; on the other hand he will be ever ready to receive death as a welcome dear guest; (कृतकृत्याप्रतीक्षन्ते मृत्युं प्रियमिवातिथिम्).

(7) He will feel no personal anxiety about his own life's needs and feel confident that he is in the shelter of God.

(8) He will enjoy what God in his grace sends to him.

(9) He will also be thinking of the eternal bliss to be accorded to him and be ever praying to and worshipping God.

(10) He will not do any harm to others nor will he seek help from others.

(11) If involuntarily he harms he will have no fear on that account. If similarly he gets any good he will feel no exultation over it.

A true prapanna's life will therefore be one of ideal austerity.

In passing I may invite your attention to the identity between these principles and the principles taught to us day after day by Mahatma Gandhi demonstrating the precepts by example.

Cf. the Biblical teachings :

(1) A servant of God must not be contentious but mild and sweet towards all men and be patient and apt to learn (2. TIM. ii, 24).

(2) Let us not render any one evil for evil. (ROM. xii, 17).

(3) Forgive us our trespasses as we forgive them that trespass against us. (MATT. vi, 12.)

(4) Let all sorts of harshness, choler and indignation be banished from amongst you and be ye sweet and merciful one to another pardoning one another as God has pardoned you. (EPH. iv, 31).

(5) Forgive and you shall be forgiven (LUKE vii, 37).

Free will, Fatalism and Determinism.

It may be asked why under the rule of the almighty, omniscient and all merciful God there should be so many differences among men, among societies etc. Why is one man rich and another poor ? Why is one the master and another the servant ? Why does one nation rule and another be the subject race ? These are questions answered by the Hindu doctrine of karma. According to the Hindu doctrine there is free will for the individual soul and the doctrine of fatalism is not approved. Every individual soul has the free will to regulate its own actions or karma. The acts of an individual regulate his individual condition. The collective acts of individuals in a society regulate the condition of the society or the community. The combined acts of the king and the subjects regulate the condition of the nation or the people at large. By individual bad karma the individual falls. By the collective acts of a community contrary to its dharma the community falls and suffers. By the failure of dharma on the part of the king aggravated by similar failures of the king's subjects the kingdom itself falls. Kautalya enumerates six enemies which must be avoided by man or society or the king. They are lust, anger, greed, vanity, haughtiness and

overjoy. These have to be conquered first whether it is by an individual or by a society or by a king.

Now it is clear how differences of conditions arise between an individual and another, between a community and another and between a nation and another.

This kind of having freedom and watching the progress is termed a *līlā-vibhūti* of God or Iśvara as distinguished from the *nityavibhūti* is which obtained in heaven among the souls that have attained salvation.

What then is the real cause of all the trouble to jiva and what is the rescue for it. All trouble arises through the instrumentality of the three gunas called *satva*, *rajas* and *tamas* working together each trying to overpower the other two. If satvikaguna gets the upper hand then the Jiva's path is safe and sure. If the *rajasa* gets the upper hand the result is bad though not as bad as the triumph of tamasa, over the other two. Says Bhagavan "*satva* puts one into bliss; *rajasa* into action and *tamasa* into heedlessness." From *satva* knowledge is produced; from *rajasa* desire is caused; From *tamasa* arises heedlessness, delusion and ignorance. Upwards go those who are in *satva*; those in *rajasa* remain in the middle; those in *tamasa* go down. Upper lokas are the *janas* &c., The middle is the *svarga*; the lower loka is the hell. The uppermost is the Vaikunṭhaloka—the heaven. To reach that is the eternal *mukti*. Says Bhagavan Sri Krishna: "The dweller of the body, that is the *jīvatma*, having overcome all the three qualities that have displayed themselves in this body becomes free from birth and death, old age and misery and attains to Amrita—the immortal Para-Brahman. Arjuna asks about the tests of one who has conquered all the three gunas. Bhagavan describes him like this—he who is one to whom pleasure and pain are the same; who is unchanged; to whom a lump of earth, a piece of stone, and gold are alike; the un-loved is equal to the loved; to whom praise of self is equivalent to censure; and who is a *dhira*—full of courage; he who is the same when honoured or dishonoured; the same whether friends of foes are acting; who has given up all undertakings is called a *guṇātita*— *i.e.*, one above the influence of all gunas. Arjuna's question to Sri Krishna had to be described in words and now you have the advantage also of seeing one who can answer these tests. What Sri Krishna then described to the wise and knowing Arjuna the same Krishna is now showing by example to the less knowing Jivas of

this age that nishkama karmas or desireless actions, bhakti and prapatti lead on to the mukti.

In the first part of our discourse on the subject we have noticed descriptions of the path of the Soul proceeding to svarga or some higher loka to enjoy the fruits of some good deeds done and then return for rebirth in the world.

The path of soul absolutely liberated and temporarily liberated are depicted in Bhagavad Gita as follows :—

अग्निर्ज्योतिरहश्शुक्लः षण्मासा उत्तरायणम् ।
तत्र प्रयाता गच्छान्ति ब्रह्म ब्रह्मविदो जनाः ॥
धूमो रात्रिस्तथा कृष्णः षण्मासा दक्षिणायनम् ।
तत्र चान्द्रमसं ज्योतिर्योगी प्राप्य निवर्तते ॥

Literal meaning is :—(Agni, jyoti, daytime, the bright fortnight, the six months *uttarāyaṇa*—on this path going from the men who know Brahman attain to Brahman. Smoke, night time, dark fort-night, six months—*dakshiṇāyaṇa*, on this going forth the yogi having reached the jyoti of the moon returneth.)

The orthodox meaning of the two slokas as given by the Bhashyakara is that agni means here the deity Agni ; jyotis is the deity called the Archis ; daytime means the deity presiding over the day-time together with the deity called Abhijit ; the bright fortnight means the deity presiding over that fortnight including the full moon day. The six months similarly its presiding deity—*uttarāyaṇa* and *vishu.* Corresponding deities are given for the dark path in the second of the above stanzas.

According to this interpretation the stanzas mean thus :—Those wise men who go by the path presided over by the first set of deities go to the highest world and those who go by the path presided over by the deities of the dark path go only half way to a higher loka and return to earth after the enjoyment period of their reward is over. It will be very illuminating to know the interpretation of Mahatma Gandhi on these two stanzas.

उपर्के दो श्लोकमैः पूरेतौर्सेनहींसमजता उनके शब्दार्थका गीताकीशिक्षाकेसाथमेल नहींबैरता । उस्शिक्षाके अनुसार्तो जोभक्तिमान्है जो सेवामार्गको सेताहै, जिसेज्ञानहोचुकाहै, वहचाहेजब्मरेपिर्भी मोक्षहीपाताहै । उससे इन्श्लोकोंका शब्दार्थविरोधहै । उसकाभावार्थयह अवश्यनिकल् सक्ताहै किजोयज्ञ कर्ताहै अर्थामपरोपकारमेंही जोजीवनाबितताहै, जिसेज्ञानहोचुकाहै, जोब्रह्मविद् अर्थात् ज्ञानीहै, मृत्युके स-मयभी यदि वुस्कीऐसीस्थितिहोतोवहमोक्षपाताहै ॥ इससे विपरीतजोयिज्ञनहींकर्ता जिसेज्ञाननहींहै, जोभक्तिनहीं जानतावहबंद्रलोक अर्थात क्षणिकमोककोपाकरफिर्संसार चक्रमेंलौट् आताहै चंद्रकेनिजी-ज्योतिनहींहै ॥

What can be gathered from Mahatmaji's interpretation is that the paths described in the two slokas are not literally the route maps for the liberated souls of either description but they indicate as symbols only the preparatory stages. In other words what are the requirements of the one who wants the highest bliss and what of the other type.

Agni then seems to be taken as a symbol for sacrifice and according to Mahatmaji as shown in other portions of his commentary the best sacrifice or yajna is labour for the use of others. *Jyoti* is taken to mean knowledge of Brahman ; daytime and *suklapaksham* are symbols of pristine purity ; *uttarayana* is a symbol of auspiciousness. Similarly smoke and night are symbols of ignorance, *dakshinayana* a symbol of inauspiciousness.

Viewed in this manner his meaning is he who makes sacrifice, that is, he who spends all his lifetime for the benefit of others, he who has attained the highest knowledge, he who has become a jnani, and he who retains these qualifications even at the time of his death—such a one gets *moksha.* He who has made no sacrifices, who has attained no knowledge, he who does not know *bhakti*, he will go to Chandraloka—a temporary loka and will return to earth. Chandra or moon has no inherent light.

Fruits of such liberation.

The result of the foregoing methods of attaining freedom is as we call it the attainment of moksha, mukti or the reaching the goal of all souls. Thereafter in heaven or Vaikunṭham the liberated soul enjoys eternal bliss on par with the *nityasuris* that I spoke of on the last occasion. When the time for the soul quitting the gross body arrives his senses unite with the mind ; the mind and the senses unite with the *prana.* Prana with the senses and the mind unites with the jiva or soul ; and the jiva thus equipped unites with the five elements in their subtle condition. The jiva in this subtle body goes up to *viraja* and after crossing viraja the jiva takes a suddha-satvic body like that of God himself and reaches the highest *Atman.* Thus are *salokyam*, *sarupyam*, *samipyam* and *sayujyam* attained by the freed soul. It gets all the qualities, all the enjoyment, all the likeness etc., of God. Except the powers of God for creation, sustentation and destruction which are God's own not shared with the *muktas* or *nityasuris* too the freed soul gets all other bliss. But whose is the greater happiness on this meeting or reunion. Is it that of God or of the jiva ? Let me here refer to an illustration used by our guru

Sri Vedanta Desikar. "A king went out to a forest for hunting and took with him his wife and children too. When they were all busy with their various pastimes in various directions their baby crawled out in its own way. When they all returned to the palace they discovered that the baby was missing. Meanwhile the baby was found in the forest by a Vēḍan (hunter) and carried away by him to his hut. The baby was brought up by the Vēḍan and his wife in their own fashion with their own food and raiment and as the baby grew older he was taught in the ways and profession of the foster parents. In this manner the child went on for several years. The child did not know its real parentage and took the Vēḍan and his wife as his real parents. A life totally inconsistent with its birth was thus led by the king's son in the environment of the Vēḍachēri. At last a good wise man saw from the features of the boy that he could not really belong to Vēḍa parentage. He had known the story of the loss of child in the forest by the king. So he proposed to take him back to the real parents. The boy then was not in a condition fit to be taken to the king's presence. So he first gave him princely cloths, princely ornaments, taught him stately learning, informed him of his real parentage, created in him a desire to go back to his parents and assume and enjoy all the regality of his position. After thus preparing him he took the boy to the King and Queen and told them, "here is your lost son come back to be in the same palace in which he was and in which you are, to enjoy the happiness which you enjoy and which he has a right to share with you and so on." Now whose is the greater happiness, is it the parents' or the son's? I leave you, gentlemen, to decide.

I hope with this brief and perhaps poor presentation made by one who cannot pretend to have studied his own religious literature to any decent extent you will be able to see that the Hindu religion is not a religion of the barbarians. I said at the beginning that the Hindu religion lays down not only the principles of God-head but extends even to the sphere of personal conduct and social conduct. The rules of conduct form the logical sequences of the principles guiding the evolution and salvation of individul souls. As karmas or actions play a leading part in the evolution of souls rules of personal and social conduct take the shape of religious injunctions at every stage. As the facility for such evolution has to be provided for by the state the rules in the name of religion are also laid down for the conduct of the King and the State. Hence it is a religion of politics also. For instance the king is described as possessing the *amsa* or portion of God in him. With this status given to the King he is called

upon to observe the rules of government laid down in a religious spirit. That is how the Hindu religion is an all-comprehensive scheme and people with tendencies for reformation in social matters are making attempts to separate religion proper as they call it from social rules.

Comparative Study.

I have been placing before you the leading principles of that school which bestows the greatest attention on bhakti or devotion. I have also placed before you that importance is attached to absolute renunciation of desires and unattachability to the results of your actions. I have pointed out also that the man desiring salvation will give up ideas of *I*-ness and *my*-ness. ‘ நிர் நுமதென்றிலை வேற்முதல்மாயித்தி ’ This is also the teaching of Jesus Christ. Mark the words recorded in Luke's Gospel. “ If any man come to me and hate not his father and mother and wife and children and brethren and sisters yea and his own life also he cannot be my disciple. This, therefore I say, brethren, the time is short, it remaineth that they also who have wives be as if they had none.”

And they that weep as though they wept not ; and they that rejoice as if they rejoiced not ; and they that buy as though they possessed not. And they that used this world as they used it not ; for the fashion of this world passeth away.” (1 Corioanus vii)

John's Gospel says, “ He that loveth his life shall lose it ; and he that hateth his life in this world keepeth it unto life eternal.”

Matthew's Gospel says, “ If any man will come after me let him deny himself and take up his cross and follow me.”

Theologia Germanica says, “ The more the Self, the I, the Me, the Mine, abate in a man the more doth God's ‘I’ (*i.e.*, God Himself) increases in him.”

These are doctrines which are identically the same as the doctrine of renunciation *sātvikatyāga* propounded by the Hindu school. In these passages just quoted there are really rules of karma as steps to salvation. Yet the material world will keep them off and not treat them as religious injunctions laid down for conduct. We speak of *satchidananda* as God's attributes. Our Christian friends speak of Father, Son and the Holy Ghost. St. Francis de Sales in his treatise on Love of God observes thus. “ In the holy and undivided Trinity, the son is engendered by the Father (*sat*) and is

the term of his knowledge (*chit*); the Holy Ghost proceeds from the Father and the Son and is the term of their mutual love (*ānanda*).

The Rev. E. J. Fripp of Dr. Martineau's system of Philosophy says thus:—"Rightly interpreted a philosophy that teaches the Divine in all souls, that reveals the authority for good in every heart and conscience and proclaims on a new and deep sense the Fatherhood of God to all men and women is the recognition of universal rights and sacred obligations compared with which the rights and obligations of possession blood, rank race and education are altogether secondary. The religious future is with those who feel utter this and make great sacrifices for it." Can there be any doubt that Hinduism presents this view in all its intensity and have not the ancient sages sacrificed for this ideal.

There are critics who do not read but will freely insult the Hindu. Take for instance the criticism that God Krishna is said to have stolen the sarees of the women while they were bathing and made them all come naked before him. Can he be God? Who can answer this better than Dr. Annie Besant. She says in her book on *Avataras* thus "Let me take one instance—the stealing of Gopis garments by Krishna—which ignorant lips have used most in order to insult, to try to defame the majesty that they do not understand? But let me say this: that I believe that in most cases where these bitter insults are uttered they are uttered by people who have never really read the story and who have only heard bits of it and have supplied the rest out of their own imaginations. But the lesson is this—that when the soul is approaching the supreme Lord at one great stage of initiation it has to pass through a great ordeal; stripped of everything on which it has hitherto relied, stript of everything that is not of its inner self, deprived of all external aid, of all external protection, of all external covering, the soul itself in its own inherent life must stand naked and alone with nothing to rely on save the life of the self within it."

Mr. E. S. Sturdy in his Narada Bhakti Sutra says thus:—"The playing of Krishna with the shepherdesses—perhaps no Hindu allegory has been so aspersed—has been made by some few debased people of India as similar allegories have in other countries an excuse for license under the cloak of religion. It has been used by the ignorant, by the missionaries and others as a weapon of hostile criticism against the Hindu religion. We may safely assert that none of these have read the original but merely sought some means

to destroy peoples' religion in order to advocate their own. Time might be better employed in pointing out the original intention of the allegory by which they would elevate both themselves and the people with whom they come in contact ... ... Love is one whether it be called that of Christ, Krishna or any other individualised expression of truth."

The same Krishna is also an accused on a charge of theft. He steals butter. so can he be God? Pertinent question. Dr. Faber in his book on CREATOR and CREATURE says thus in defence. "The esoteric meaning of this butter stealing event on which the Christian missionaries delight to put such vicious construction is that God incarnates among men and is so solicitous of saving them that he takes even their butter unawares. Butter is put into pots and hung up on hanging hoofs of rope. This network symbolises the body; butter in it is the soul; the act of stealing is the solicitude on the part of God to save the soul or reclaim it, his own property. That God desires to be offered the food of his aspirants and that he is ever active in the function of salvation are the two truths exemplified by the stealing act of the Holy incarnation. God desiring and man withholding and then God getting as it were by stealth or by caress less than a tithe of his due from less than a tithe of his creation and then as it were spreading himself out in a kind of joyous triumph at his success." I have inflicted on you these long citations just to convince you that even western scholars have ceased criticisms by a better understanding of the high and sublime principles enunciated in popular stories by the ancient sages.

The *avatara* of Krishna is the supremest of the avataras out of the nine past avataras. He is considered the Sampūrnāvatāra. Dr. Besant gives a beautiful picture of the coming of Krishna in human form. "When all these preparations were made for the coming of the child, the child was born I am not dwelling on all the well-known incidents that surrounded his birth, the prophecy that the destroyer of Kamsa was to be born, the futile shutting up in the dungeon, the chaining with irons, and all the other follies with which the earthly tyrant strove to make impossible of accomplishment the decree of the Supreme. You all know how his plans came to nothing as the mounds of sand raised by the hands of children are swept into a level plain which one wave of the sea ripples over the play ground of the child." It is this avatara that taught lasting truths for the world in the Gita. It is this avatara that intimated to the world the grace of God manifested in the shape of frequent appearances

in human form of the one Supreme Soul. Until this announcement of the grace people had excuse if being contemporaries of an avatara they were not able to realise the same. But after the announcement made in the Gita about the avatara descending on earth *yuga* after *yuga* if the contemporaries of an avatara are not able to know it, there is no excuse.

(*To be continued*)

EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

(*Continued from page* 366)

SECTION II

CHAPTER I

Worship of Brahma—Son God—Avatars of Vishnu—Personal God—Rationalism *vs.* Ritualism.

Before proceeding to the origin of the Satavahanas, and the founders of the ancient kingdom of Magadha, it is necessary we state at length an account of the ancient Gautamas of our literature with whose accounts is inextricably connected the account of Rationalism, in the history of our Philosophy. The Gautamas or Angirases are connected with both these historical kingdoms. Like the Bhrigus, the Gautamas also left remnants of their greatness both in India and outside, and in South India particularly the Andhra country with its sacred river Gautami (Godavari) which according to Brahma Purana is Ahalya, wife of the great and venerable Rishi Gautama.

According to the present Puranic literature, the Buddhists and the Jains are Asuras. One of the topics of the Vayu Purana in addition to the various dharmas and asramas belonging to all classes is a knowledge of the cult of the Arhats *i.e.*, Buddhists and Jains. (See Vayu Purana ch. 104). The Vishnu Purana (Amsa III. ch. 17) maintains that Buddhism is intended for the perdition of the Daityas. The Brahmanda Purana actually appellates the Buddhists and the Jains as Asuras. (See ch. 160).

Early Vedic literature distinctly shows that there was nothing obnoxious about the term Asura. The Devas and the Asuras belong to one common stock and we find the term Asura applied to all the Rig-Vedic Gods also.

Indra is an Asura (Rig Veda I. 54–3);

Varuṇa is an Asura (R. V. I. 24–14);

Agni is an Asura (R. V. IV. 2–5);

Savitar is an Asura (R. V. I. 35–7);

Rudra is an Asura (R. V. V. 42–11).

The term meant nothing more than powerful Kshatriya. The Asuras are therefore Kshatriyas. It would have been more appropriate and fair had the Puranic writers called the two religions as Kshatriya ones.

The Asuras or Kshatriyas were free thinkers untramelled by any ritualistic notions and the history of the two religions Buddhism and Jainism goes back to pre-Rig-Vedic days in its conceptions of the Atma and in its doctrines of Ahimsa.

The ancient Bhrigus and the Gautamas are the makers of the earliest Riks of the Rig Veda and in the Epic Literature as we have them at present (I mean both Ramayana and Mahabharata) we have distinct traces of a nucleus furnished by these two illustrious tribes. To these two works we shall revert in the end.

It was not by mere chance that Brahmanical, Buddhist and Jain heroes are made to claim descent from the ancient Ikshvakus. The Ramayana describes the Ikshvakus and the Yadus as of Asura origin justifying our equation Kshatriya=Asura. All these accounts claim connection with the Nagas as we have already seen.

The Yadus and the Ikshvakus are closely allied tribes. A section of the ancient Ikshvakus to which the royal sage Janaka belonged are propounders of Brahmavidya. Presumably Buddhists and Jains are Asuras. The Sankhya Philosophy is associated with both these systems of religion.

Sri Sankara in his commentaries on the Chāndogya and Brihadāranyaka Upanishads speaks of the doctrine of re-birth or re-incarnation as having been handed down as a secret doctrine by a line of teachers or Guruparampara of the Rajput race before being revealed to the Brahmins. At the head of these is placed Brahma, the God of the Kshatriyas or Asuras.

The Bhagavad Gita mentions that the Yoga Sastra emanated from a hierarchy of Rajarshis.

एवं परम्पराप्राप्तमिमं राजर्षयो विदुः

Let us now first proceed to consider an account of the ancient Gautamas, and their connection with Gautama Buddha, the reputed founder of the Asura religion, Buddhism.

CHAPTER II

The Gautamas

The history of rationalism in India is closely associated with the history of the tribe of Gautamas. Speculative Philosophy and freedom of thought had their origin in this tribe. The Sankhya of Kapila, the Nyaya of Gautama, and the Vedanta are the emanations of the teachings of this ancient tribe.

Even the Bhagavad Gita with its ecclectic synthesis of conflicting views owes its origin to Vāsudeva Krishna (Devakiputra); a pupil of Ghora Āngiras, a character closely related to the ancient Gautamas.

To this tribe belongs another famous name—the noblest and the greatest—that of Gautama Sakya muni, a name held in reverence by nearly three-fourths of the civilized world.

No thoughtful Hindu, who evinces an interest in the comparative study of the various religious beliefs of the world or at any rate of his own country, can afford to neglect a serious study of Gautama Buddha and the religion which he represents. Sectarian bias and religious bigotry unite him with athiesm and materialism. See Valmiki Ramayana, Ayodhya Kanda ch. 110.

यदा हि चोरः स तदा हि बुद्धः तथागतं नास्तिकमत्र विद्धि ।
तस्माद्धियः शंक्यतमः प्रजानां न नास्तिकेनाभिमुखोः बुधः स्यात् ॥

The justification for such an observation is questionable.

The place of the Gautamas in the speculative Philosophy of India is unique. A study of the comparative mythology, religion and cults of the early Dravidian and Semitic races, with those of the early Teutonic races carries far reaching results in its wake.

The Gautamas are mentioned in the Rig Veda along with the Vatchas as names of priestly Vedic families.

The words 'Arhat,' 'Sramana,' 'Prati Buddha,' occur in the Saṭhapatha Brahmana.

This sacred ritualistic work mentions with special frequency of the Gautamas, the family name of the Sakhyas of Kapilavastu. There are allusions in the work suggesting the beginnings of Sankhya doctrine, the propounder of which was Asuri—a name associated with that of Kapila. From Kapila to Gautama Buddha downwards, the hierarchy is that of teachers, who propounded a system of Ahimsa, and knowledge as the end and aim of existence equality and brotherhood as the fundamentals of social life.

Gautama Buddha represents the ideal type of this race and reasonable conjectures are raised about the historicity of this personage.

The tribe of Gautamas always stood as a prominent opposition to the ritualistic Vedic sacrificer. The philosophy of the Upanishads is a protest against the excessive ritualistic formalism of the Brahmanas. Sri Krishna, the pupil of Ghora Angirasa raises a similar protest in the Bhagavaḍ Gita. [See Ch. II slokas 42, 45, 46, 53]. Do not Gautama and Sankara raise the same protest in respeet of the formalism of the Karma-mimāmsa ?

The Gautamas are children of the Angirasas. Brihaspati, Uthathya and Dirghatamas are the earliest prominent names. The name of Brihaspati is mentioned in connection with the creed of Lokāyatikas. Dīrghatamas is the earliest agnostic philosopher known to the Rig Veda. See R. V. I. 164–46 ; R. V. X. 129–2.

He is a protegee of King Bali of Magadha and Puranic writers trace the descent of Magadha and Andhra Kings to Dirghatamas, otherwise known as Go-tama This Dirghatamas was a Go-vratin (गोव्रतिन्). The Mahabharata says of him.

" गोधर्मं सोरभेयी स्त्री ऋषभीं गतवान्स्तु सः "

The Matsya Purana (Ch. 48) gives a full description of this Go-dharma and the Mahabharata (See Udyoga Parva (Ch. 99) puts them in the country of Patala and calls the followers of this Dharma, Vipras (विप्राः) or inspired sages. Patala is the country of the Nagas and the connection of Gautama Buddha with Naga Kings is familiar to the students of his history. The Mahabharata says—

अत्र गोव्रतिनो विप्राः स्वाध्यायाम्नायकर्मिणः ।
त्यक्तप्राणा जितस्वर्गाः निवसन्ति महर्षयः ॥
यत्र तत्र शयो नित्यं येनकेनचिदाश्रितः ।
येनकेनचिदाच्छिन्नः स गोव्रत इहोच्यते ॥

The Vishnu Purana also refers to them. (I. 6, 11–12 ; II. 1. 26).

यथेच्छावासनिरताः सर्वबाधाविवर्जिताः ।
शुद्धान्तःकरणाः शुद्धाः सर्वानुष्ठाननिर्मलाः
धर्माधर्मौ न तेष्वास्थां नोत्तमाधममध्यमाः.

These Go-vratins are of ancient origin, free to live whereever they liked unworried by social or ritualistic conventions. They were pure at heart, blameless in action. The sacred tree of these people is called Vipra (विप्र) or the Pipal tree. Vamadeva Vrata mentioned by the Chandogyopanishad (II. 13. 1–2) refers to

the same class and the same practices. Vamadeva was a Gautama. The idea of freedom with these people was carried to two opposite extremes ending in absolute spiritualistic Unism and materialistic Monism on the other.

There are three prominent Gautamas mentioned in our literature—

(*a*) The early Sutrakara—probably the husband of Ahalya.

(*b*) The author of Nyaya Sutra, generally known as Akshapada.

(*c*) Gautama Sakyamuni, the reputed founder of Buddhism. There is a common vein of rationalism running through the teachings of all the three. None of them trouble themselves about the existence of a personal God.

These Go-vratins are the Brahmavadins of the Upanishadic literature. Of the three illustrious Gautamas mentioned above we have occasion here to speak particularly of (*c*), incidentally dealing with (*a*) and (*b*) as representatives of the Brahma Vidya of our philosophical literature.

Sakya Buddha—The Son-God

To understand the real import of Buddhism on both theological and metaphysical bases, it is necessary to consider the historicity of Sakya Buddha, whose creed is believed later on to have split into the two historical divisions of Mahayanism and Hinayanism or the Southern and the Northern divisions.

Gautama Buddha with the halo of legendary tales enshrouding him is only an ideal personage representing the Son-God in the Trinity of all religions propounding a sacred three. An enquiry therefore into the historicity of Gautama Buddha is interesting not merely from the point of view of the comparative religionist; it is essential also from the standpoint of the orthodox religionist to whatever philosophic pursuasion he may belong—Dvaita, Viśiṣṭa-ādvaita or Advaita. Each one of them has his own imaginary hatred against him as an athiest and materialist.

His greatness not capable of being denied, the Puranic religionist has taken him as an avatar of Vishnu for purposes of leading astray Asuras and unbelievers.

The justification for the existence of such a partial God or Avatara for the purpose of favouring some portion of his own creation no sane system can tolerate and approve.

Various views are held by Western scholars on the historicity of Gautama Buddha.

The enquiry was started by Professor Wilson in 1854. In his Essays vol. II, p. 346, the scholar raised the question as follows. " The name of Sakya's father, Suddhodana—he, whose food is pure—suggests an allegorical signification and in that of his mother, Maya or Mayadevi—illusion. Divine illusion—we have a manifest allegorical fiction; his peculiar appellation as prince Siddhartha—he by whom the end is accomplished, and his religious name Buddha—he by whom all is known, are very much in the style of Pilgrim's Progress, and the city of his birth, Kapilavastu, which has no place in the geography of the Hindus, is of the same description. It is explained the 'tawny site', but it may also be rendered the substance of Kapila, intimating in fact the Sankhya Philosophy, the doctrine of Kapilamuni, upon which the fundamental elements of Buddhism, the eternity of matter, the principles of things and the final extinction are evidently based. It seems not impossible after all that Sakyamuni is an unreal being, and that all that is related of him is as much a fiction as is that of his preceding migrations, and the miracles that attended his birth, his life and his departure." The writer of the article on Buddhism in Encyclopædia Brittannica (13th Edition) criticised the views of Professor Wilson and pointed out: "No one however would support this view; and it is admitted that under the mass of miraculous tales which have been handed down regarding him, there is a basis of truth already sufficiently clear to render possible an intelligent history."

Weber seems to identify Kapila and Gautama Buddha on the ground that Gautama Buddha is said to have been born at Kapilavastu. Professor Radhakrishnan in his Indian Philosophy-(Vol I p. 351 note 5) says: "while we are willing to admit that much of the popular account of Buddha is legendary we are not so ready to accept the recent view that it is all a legend. We refer to the theory started by Senart and developed by a few others that the whole story of Buddha is a myth, added at a later date to a religion which had a natural growth.

M. Senart maintains that we have in the story of Buddha, a Sun-myth mixed with many others heterogeneous tendencies. We are not prepared to admit this hypothesis."

In the face of this authoritative pronouncement of Professor Radhakrishnan it may be presumptuous on my part to attempt to resuscitate the theory of the non-historicity of Gautama Buddha. The professor does not assign any reasons for his assertion. The

professor does not trace the beginnings of the religion which according to him, 'had a natural growth.' Its mythological, ritualistic and metaphysical basis is certainly Asura in origin and goes back to the far off days when Asura Varuna (Ahurmazda) stood at the head of the Pantheon. Mitraism and Christianity are its later developments.

A comparative study of the 'Son-God' in all religions both Indian and Semitic supports the view that Gautama Buddha is an aspect of Kumara or Brahma, the fire God of the Agnikula or the Bhrigu-Angirases, by whatever name he may be called.

I may here mention incidentally that all the Ten Avatars of Vishnu, among which Gautama Buddha is one, are only various aspects of this Son-God or Brahma. This aspect of the question I shall deal with in the later issues.

Buddha, the Gautama, belongs to a hierarchy coming from Budha (the planet Mercury), the son of Soma or the Moon-crested God Mahesa.

Wherever Budha or Mercury is worshipped, there we may be certain to find legendary accounts similar to that of Gautama Buddha and for obvious reasons. With Mercury is associated Mars, and Kumara or Skanda blends in himself the two aspects of Mercury and Mars. We have the same blend in the legendary accounts relating to Gautama Buddha, in his parentage, birth place, tribal name country and environments.

Professor Max Müller missed the point and has strange arguments for disproving the connection of Budha and Buddha. His failure to identify the two names and creeds relating to same is entirely due to predilection in favour of Philology and pure Vedic names.

The scholar did not investigate the cult and religion of the Asuras and in fact has nothing to say about the Asuras. (See his Lectures on Science of Religion, pp. 306-318).

Wodenism and Buddhism are certainly inter-related and Budha's worship is the progenitor of Buddhism. The professor observes at page 305 of the work : " Buddhism which is the offspring of, but at the same time marks a reaction against the ancient Brahmanism of India withered away after a time on the soil from which it had sprung and assumed its importance only after it had been transplanted from India, and struck root among Turanian nations, in the very centre of the Asiatic continent.

Buddhism being at its birth an Aryan religion, ended by becoming the religion of the Turanian world."

But really the case is the reverse. It is the Turanian-Dravidian-Semitic that gave religion to the Aryan, and to this day the Aryan is Aryan in his social instincts but a Semitic or Dravidian in his religious instincts.

Sakya Buddha is said to belong to the tribe of GAUTAMAS. His father's name is SUDDHODANA ; his mother's name is MAYADEVI ; his birth place is KAPILAVASTU situate on the banks of the river ROHINI ; his son's name is RAHULA ; the tree of his inspiration is the famous BODHI-TREE, the Pipal tree or Vipra of the Govratins of Patala the country of the Nagas. All these names connect him with the rationalistic Gautamas and the Sankhya Kapila descendants of the 'Fire-God' like the Angirasa Gautama.

One Gautama is the author of Rig Veda Book I. Suktas 75-94. This Gautama is the son of Rahugana. One of his sons was Vamadeva, the seer of Rig Veda ix. 4.

Rahugana is according to Vishnu Purana and the Bhagavata Purana, one of the most ardent disciples of Kapila. Rahugana is the patronymic of Gautama even according to the Sathapatha Brahmana. It appears as though Rahula son of Buddha is named after this Rahugana.

Rig Veda I. 78. 5 says : " A pleasant song we sons of Rahugana have sung." Referring to the Gautamas, verse (1) says : "We Gautamas with sacred song, exalt thee for thy glory's sake."

We shall proceed to a discussion of all the details.

(To be continued)

3. Back View of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(*Continued from 374th page*)

Ennayiram, in the South Arcot district, is a place of great importance, probably on account of the Tamilian community named *Ashta sahasram*, *i.e.*, the 8000, having had their stronghold at this place. There existed in 1036 A.D. a number of shrines near this place to various gods. The founding of a hostel and a college here, giving the strength of the teaching-staff, the number of the attendant disciples and their maintenance, is available in an inscription recorded in the temple here during the reign of Rājēndra Chōḻa I. The king's conquest of the northern region, of his stately return-march with all the splendour of a conqueror, of his wedding the Gangā and building a hall and feeding a number of people in it are also known. *Rājarāja-chaturvēdimaṅgalam* is the name given in epigraphs to this place.

The charities made to the temple were mainly intended for maintaining a hostel and a college for *Vedic* study. Four persons were appointed for the recitation of the *Tiruvāymoḻi* hymns in the temple and feeding Sri Vaishnavas in the *Mutt* attached to the temple, and to meet the expenditure the village of Ānāṅgūr *alias* Rājarājanallūr was gifted. Provision was also made for conducting a seven-days' festival in Āni-Anuḻam, when 1,000 Sri-Vaishnavas to be fed and for taking the God in procession round the village, in a car. In the Gangaikoṇḍasōlan manḍapa were fed 75 students studying *Rig-Vēda*, 75 studying *Yajur-Vēda*, 20 studying *Chāndōga-Sāma*, 20 studying *Talavākāra-Sāma*, 20 studying the *Vājasanēya*, 10 studying the *Atharva*, 10 studying the Baudhayanīya *Grihya-kalpa* and *Ghana*; thus making a total of 230 *Brahmachārins* for studying the *Vēdas*. Besides these, 40 persons learnt *Rūpāvatāra*, 25 the *Vyākaraṇa*, 35 *Prabhākara* and 10 *Vēdānta*. Ten professors were appointed to teach the *Vēdas*. Not only in this place the regular conduct of worship was maintained, but also the study of the *Vēdas*, Philosophy, Grammar and other sciences was encouraged.

The hostel attached to the temple here seems to have fed not only the teachers and students of the Vēdic college, but other men as well. Provision was made for feeding 506 Brāhmans well-versed in *Vēdas* and others. On the Srijayanti-festival day those Brāhmans who studied to the end of the *Vēdas* were given each a gold-flower and a

gold-ring. On the merchant class, which received money from the market, devolved the duty of supplying excellently husked-rice. The Village Committee had to look after the daily supply of the firewood required for the hostel and they met in the pavilion called Mummaḍisōḻan-manḍapa" in company with the chief of the town. In 1543 A.D. the shrine of Aḻagiyasingapperumāl was reconstructed as the building put up originally by Rājēndrachōḻa had become dilapidated and this temple stood in the centre of the 24 sacred temples in the village. King Kulōttunga Chōḻa opened water-works.

Tiruvadavayal, in the district of Tanjore near Nēdāmangalam, is noted for an unpublished portion of the famous Tamil literature *Tēvāram* being inscribed on the walls of the temple here. These *Tēvāram* hymns have acquired the sanctity of the *Vēdas*. During the reign of Chōla King Rājarāja-Abhayakulasēkhara there was a great devotee of the Vināyaka-God at Tirunāraiyūr near Chidambaram. Through the miraculous intervention of this devotee, they came to learn that the *Tēvāram* songs were preserved on palm leaves in one of the rooms in an enclosure of the temple at Chidambaram. Of the three authors of these *Tēvāram* songs, only 384 of Sambandhar was met with. These songs were printed; 11 more that are not available in the printed book were discovered cut on stones in this temple. So these form a valuable addition to the existing songs.

Gangaikondasolapuram in the district of Trichinopoly, was the capital of the later Chōḻas, during the 11th century from the time of Chōḻa King Rājēndra I, who founded this place and also put up a huge temple therein on the model of the one at Tanjore, which owes its existence to his father the great Rājarāja I. A rampart surrounded the temple and parts of this only are visible now. The scene of Chanḍēsvara—the head of the *Saīva-gaṇas* is depicted on the wall outside the mandapa, wherein this devotee is being crowned by Siva Himself. A big deep well was sunk, the entrance to it was by a Lion-face and the water to it was supplied from the Ganges. A monolithic *Navagraha* (Nine planets) sculpture is depicted as being drawn by seven horses with the figure of the planets carved at the sides of it.

The palace is now in ruins, and remains of the past buildings are available under-ground. The names of the various parts of the Palace are still given to the different portions of the place. Traces also of the stone aqueduct, through which water was conducted from the Koḻḻadam to the big irrigation tank dug here by the King, are visible. The tower over the sanctum is high, built of stone with figures of various Gods on the sides.

Srisailam, in the district of Kurnool, is a place of high religious importance. This is at the tail end of the Eastern ghats and the hill here is named *Nandiparvata.* The temple on the hill is dedicated to Siva-God Mallikārjuna. The tract of country around this Śrīsailam, though now a very rugged and impassable jungle infested with wild beasts, seems to have been in a much better condition under the Vijianagara Kings. During the reign of the famous King of this line—Krishnadēvarāya it was the head-quarters of a Province. In course of time, probably on account of the nature of the country all round, and with the advance of the Mahammadans to the south of the river Krishna, Śrīsailam seems to have ceased to be the capital of a Province, which was transferred to Venkaṭādripāḷam, on the border of the jungle. This place too has now become insignificant; but traces of the ancient buildings are visible.

Maiḷāladēvi, queen of Trailōkyamalla Sōmēsvara I, with the chief Ballavarasa paid a visit to the God in this temple as well as to the one at Pātāḷaganga, the bathing-ghat, and on that occasion gave gifts to Kāḷāmukha teacher Surēśvara-Pandita, the disciple of Gangarāsī-Bhaṭṭāraka, who was presiding over the temple of Brahmēsvara at Mōsaṅgi, for the benefit of the temple at Kollam, which is said to have been the Western entrance to the Śrīsaila region.

This is a place of great sanctity and importance for the Saivas. The walls of the temple are sculptured with *Purānic*-scenes. According to the local chronicle Princess Chandravati, a daughter of the Gupta King Chandragupta, the Maurya King of Magadha, offered daily a garland of jasmine flowers to the God which pleased Him. The importance of this place is so great to the Hindus that on the occasion of each religious observance, while repeating the astronomical advance of time and the specification of the position of the observer, every Hindu specifies this place with reference to the mountain Śrīśaila. This may be purely due to the geographical situation of the hill, almost in the centre of the Telugu country; but still the custom clearly indicates the importance and religious sanctity which people attach to Śrīśailam.

The early Kadamba king Mayūravarman of about the 6th century had his territory to the gates of Śrīśailam. It is also mentioned in the early Tamil poem *Tēvāram.* A subordinate of the Hoysala King in the 12th century sent for *linga*-stones from the bed of the Pātāḷagaṅga river at Śrīśailam to instal them in the shrines put up by him in his dominion. The one peculiarity connected with this famous shrine in the midst of the forest region is that the aboriginal tribe—Chenchus of the Nallamalai forests, have a free

permit to enter the sanctum of the God, to drag the car and to do all other minor services within the temple. Their devotion to the deity is so characteristic that popularly the Mallikārjuna-God here is called Chenchu-Mallaya. On *Sīvarātri*-festival occasion and other days of great religious sanctity, thousands of pilgrims bathe in the Pātālaganga (Kishna) river at the foot of the hill and then proceed to worship the God on the hill-temple.

Vittalāmbā, a Kadamba Princess of the 14th century, is said to have reconstructed the steps on the way to the Pātāḷaganga, which were put up by Vēma-Reḍḍi of the Reḍḍi-King family. In 1404-05 A.D., the maṇḍapa of the temple with its porches, door-ways and massive pillars was constructed by king Harihara II of the Vijianagar dynasty. Two chiefs of the Sāḷuva-race, who superceded the Vijianagara kings, built tanks on the Srisaila mountain. Krishnadēvarāya had rows of mandapas constructed on either side of the car street. His subordinate Chandra-sēkharayya at this place presented golden Nandi and Bhringi to this temple. Another chief Sānta-Linga, whose father had covered with gold plate the figures of Nandi and Bhringi on the roof of the mandapa, got a car made and a water-channel dug for the use of the people from different countries who came to Śrīśaila. He is said to have overcome the Jainas and covered with gold leaf the eaves of the Mandapa, to have renovated the high gopuras on the east and south sides of the enclosure. A merchant of Rājahmundry had the sculpture of sage Bhringi and Vīrabhadra-god put up. In 1518 A.D. one Parvatayya and his wife constructed a tank near Bhīmuni-kōḷamu and also planted a flower-garden at Siddhapura at the foot of the hill, and in 1529 A.D. a minister had the Kalyāna-maṇḍapa on the north of the temple and the shrine called Dēmēsa constructed. In the mandapa adjoining the Nandi-mandapa within the temple is an inscription giving the genealogy of the Reḍḍi-kings, of whom the first was Pōla. The repairs to the southern court wall, the setting up of the iron pillars and the renovation of the mandapa of the south gōpura are attributed to one Mallasāni Annaya Ayapa. The tank-Ganga Samudra at Siddhapura was constructed by Saluva king Parvatayyadēva. An image of Annapūrna-Bhavāni was installed within the kitchen of the temple. The bund across the stream Bhōgavati on the west side of the temple, being out of repair Vijianagara King Rāmarāja caused the bund to be reconstructed.

Ahobalam, in the district of Kurnool, is of great sanctity to the Vaishnavaite Hindus. Temples to God Narasimha exist, both on the hill here as well as at the foot named Lower or *Chinna* Ahōbalam.

The *Eguva* (upper) or *Pedda* Ahōbalam, at a distance of about seven miles from the other, is on the rocky bed of a stream. *Singavēḷkunram* is the *purānic* name of the place. The temple at Diguva (lower) Ahōbalam is the bigger of the two. It is said that in 1578–79 A.D. a certain Ibharāmu in alliance with Handevāru devastated the surrounding country, reached Ahōbalam and completely ruined it. About 5 or 6 years afterwards the sacred place was reconsecrated. The Haṇḍe chiefs of Anantapūr were defeated and the place restored to its original position. The Jayasthambha then established in memory of this incident is said to be the Garuḍasthambha now standing in front of the sanctum.

The central deity in the upper Ahōbalam is ten-armed Narasimha, standing in a natural cleft of the rock and tearing open the bowels of the giant Hiraṇyakaśipu. This form of Narasimha is what is termed fierce-Narasimha, while the other form mild-Narasimha in the lower Ahōbam is designated Lakshmi-Narasimha or Prahlāda-Varada. During 16 specified days in the year the God on the hill is brought in procession to Lower Ahōbalam and taken back. There is a shrine to Siva-linga (consecrated in the walled-off portion) of the natural cave in which Narasimha is worshipped. Kshirābdhi Navanarasimha Mandapa was built by Sarvadēva Sōmayājulu of Pērūr. The God was taken in procession in a palanquin on the fifteenth day of the bright half of Kārtika.

A feeding-house named Rāmānujakūṭa existed in the shrine of Bhāshyakāra for feeding pilgrims. The Vasanta-Mandapa on the north side of the temple at Diguva Ahōbalam was put up by Narasamangāru. The conquests of Krishnadēvarāya of Vijianagar in the last of his second compaign against Kalinga when he visited Ahōbalam in 1516 A.D. are given in an inscribed stone at the entrance into the shrine. The tank Kōnasamudram otherwise called Nārāyanasamudram in the village Ālamūru was built by Parānkusa Vanśaṭhakōpa Jiyamgāru.

The merchants of Āravīḍu made a gift of seven gold-gilt pinnacles for the big *gōpura* of the big Vīranarasimha. Konḍrāja Venkatrāja Timmarāja had expelled the Mahammadam chief Ibharāmu (Ibrahim) who had occupied the temple for 7 years in alliance with the Handevaru chief. The garden-festival was conducted near the square tank on the way to the tank Bhārgava-tirtham. Sūrapa Obulayadēva set up the Garuḍasthambha in the street opposite to the temple and provided offerings on 220 festival days in the year on which the God was brought in procession and seated on the platform

of this pillar. The four-pillared maṇḍapa in the south-east corner of the street was built by Gōpināthārāju.

Tiruvanaikkaval *alias* **Jambukesvaram** is near Trichinopoly in the island of Srirangam between the rivers Kāvēri and Koḷḷidam.

Tiruvānaikkāval is the ancient Jambukēśvaram, where there is a permanent flow of water around the central lingam. The legend connected with the worship of an Elephant and a Spider at this place is that over the linga under a white *Jambu* tree a spider constructed a canopy in order to prevent dry leaves from dropping on the linga. When an elephant living in the grove saw the cobwebs, he tore them down, because he considered them out of place, the spider became angry, crawled into the trunk of the elephant and bit it. The animal dashed his trunk on the ground and died. So did the spider too. In due course, the spider was reborn as the Chola King Kō-chengannan, who is said to have possessed the faculty of remembering his former birth and constructed a temple to Siva near the white *Jambu* tree in the sacred elephant grove where he, as a spider, had formerly worshipped the linga.

The Sankarāchārya Mutt was located in the street called Ponvāsikoṇḍān and it was founded by Sōḷakōn and was then named Nārpatteṇṇāyiravan-madam in the 13th century, its presiding priests being direct disciples of Namassivāyadēva of the lineage of the Tiruchchattimuṟṟattu-Mudaliyārs. A mandapa was built in the shrine of the temple here. One of the daughters of a drummer was engaged as a servant of this temple and five other maid servants were also dedicated and provided with houses and lands. The shrine of Prasannīsvaram-Udaiyār *alias* Rājakkalnāyanār stood on the west of the main temple here. A political compact was entered into between Siyan Udayapillai *alias* Piḷḷai Akalanka Nādāḷvān and Tondan Sēman *alias* Rājarājamūvarayan.

Kumbhakonam in Tanjore district, is famous for its numerous temples to both Siva and Vishnu gods. From an epigraph in the Śārṅgapāṇi temple here, it is seen that during the time of Kulōttuṅga Chola III the shrine to Natarāja was set up in the temple of Sōmanātha dēva and that at the same time cake-offerings were provided to God-Śārngapānī. Considering the cramped appearance of the present Sōmanātha temple and the location of this mandapa, wherein this inscription is met with to its south, it is likely that it had originally formed part of that temple for the image of Naṭarāja, and that at a later period the Śārngapāṇi temple had encroached on the

precincts of its neighbour, and included this mandapa in its own compound. This encroachment was perhaps effected during the supremacy of the Tanjore Nāyaka kings, and as a consequence of this, the god in the Sōmanātha temple earned the appropriate nick-name *Ē̱ḻai-Sōmanātha* (Poor Sōmanātha).

The assembly of Tirumalairājapuram, Kumbakōnam taluk, having had to cut a channel through the land belonging to the Buddha temple at Tiruvaḻandurai, a piece of land in Tirumalairājapuram was given as compensation therefor, or for repairs.

In the *Draupadi* temple in the heart of *Kumbakonam* dedicated to the five Pāṇḍavas and their common wife Draupadi, is a figure of Bhadrakāḷi with eight arms and a flaming crown crushing the head of a giant under her left foot. In the central shrine is the figure of Draupadi with one of her five husbands, Arjuna. Next to Bhadra-kāḷi are two huge heads of Aravan, said to be a son of Arjuna by a Nāga Princess.

There is also a shrine to *Ayyanār alias Hariharaputra* or *Mahā-Sāstā* created by Siva and Vishnu conjointly. He is considered a village-deity and is attended by various demons. He has long curly hair, a crown and ear-rings of gold-leaves and is seated on a throne below a banyan tree. In front of the shrine is a colossal figure of a horse and on an elephant of painted brick and *chunam*, which are supposed to serve him as vehicles in his nightly perambulation.

Māriyamman is a village-Goddess who is said to preside over small-pox and other infectious diseases. The ceremony peculiar to this temple is the carrying on head the *karagam* by dressing the selected person who has taken a vow to perform the ceremony in the yellow cloth of a woman and making him carry on his head a pot profusely decorated with flowers and margosa leaves and supposed to contain in it the spirit of the particular Goddess for whose pro-preciation the ceremony is gone through.

Kumbakonam is the place where the grand *Mahāmakham* festival takes place once in 12 years. The famous Vijianagara King Krishnadēvarāya visited one of these festivals and on his way to this place from Vijianagara visited Nāgalāpuram *alias* Arigaṇḍapuram whither he proceeded after planting a pillar of victory at Simhāchalam and halting at Tirupati hill. In 1510—11 he remitted the tax payable on occasions of marriage, both on the brides and bridegrooms of all castes. That it was levied throughout South India is evident from the mention of this tax on weddings referred to in the *Leiden grant.*

At Kumbakōnam was fought a battle between the Pāndyas on one side and the Ganga-Pallavas, Cholas, Kalingas and Magadhas on the other side. The scene of action was on the bank of the river Arasalār on the south of the town. The site now goes by the name Mādalampēṭṭai the big place where army stood. Parāntaka I is said to have levied an impost on the members of the assembly of Kumbakōnam and that they had agreed to pay the amounts towards the maintenance of the Pāṇḍya soldiers, who were stationed here after the conquest of the Pāndya country by Parāntaka. Āditya Karikāla II made gifts of land to the Brahmans who expounded *Prābhākaram* in the temple of Nāgēsvara and he had a shrine to Sambandar put up in this place. *Prābhākaram* is one of the commentaries by Prabhākara on the Śābara Bhāshya on Pūrva-mimāmsā sūtras. It founded a new school of Philosophy called Prabhākara Mata after its expounder the great Prabhākara of about the eighth century.

King Rājēndra chōḷa provided for offerings to the image of Selvappirān in the central shrine of the temple of God Nāgēsvarasvāmi and he had a shrine to Sambandar put up in this temple. Āḷvār Tiruppurabiyam Udaiyān *alias* Sembiyan Pallavarāyan of Vēlūr set up an image named Tiruppurambiyam–Udaiyār in the eastern enclosure of the temple.

Kumbakōnam is now the head-quarters of a Mutt of Sri Sankarāchārya, whose original seat is believed to have been at Conjeevaram. In proof of this, there is still a building at Conjeevaram and lands lying in and around Conjeevaram and in the district of North Arcot belonging to this *Mutt*.

To be continued)

SRI VENKATACHALA-MAHATMYA

S. SUBRAHMANYA SASTRY, B.A., Dēvasthānam Archæologist.

(*Continued from page* 104.)

CHAPTER X.

The Episode of the Vanaras who entered the Vaikuntha Cave.

Sūta continued his narrative thus :—" The Vānara leaders Gaja, Gavāksha, Gavaya, Śarabha, Gandhamādana, Mainda, Dvivida, and the most intelligent Sushēṇa entered a cave enveloped in thick darkness and situated to the north-east of the *Svāmi-pushkariṇī*. These Vānaras who possessed prowess equal to that of a lion proceeded a long way through the darkness which clouded the vision of their eyes. There they observed an immense light as bright as the light emitted by the combination of a thousand suns, as the light of all the stars compaginated together and as the light of numerous lightnings commingled into a single entity. In the midst of that light existed a beautiful city constructed of melted gold, which was adorned with gates decorated with festoons and with hundreds of beautiful pleasure-gardens, and which was engirded by a river of pure crystal water and ornamented with *gōpuras* bedecked with gems, rubies, cat's-eyes and pearls. The place contained many *maṇḍapas* (porticos) and hundreds of *prāsādas* (buildings) and consisted of a large number of big streets filled with elephants and cars standing in them, and inhabited by numerous damsels, and shone with all auspicious things. Its people had four hands and bore the *Śaṅkha* (conch) and the *Chakra* (discus). They were dressed in white clothes and adorned with white flower-garlands and different kinds of jewels. Their bodies were besmeared with the fragrant *chandanam* (sandal) and their hearts were filled with exceeding joy.

In the midst of the city stood a large celestial shrine superimposed by a *vimāna* (dome) as lustrous as the sun, topped by a *śikhara* as tall as the *śṛiṅga* (peak) of the high Mount Mēru, with an appearance feasting the eye. The shrine issued forth variegated lustres and contained a *maṇḍapa* ornamented with gems. It was also resonant with the pleasing sounds of the musical instruments *bhērī*, *mṛidaṅga*, *paṇava* and *mardala*, with the measured steps of the dance and the notes of music, as well as with the utterance of the adulations of the *Kinnaras*. Therein the Vānaras beheld a *Parama-Purusha* whose face was as resplendent as the full moon, who had four arms,

who possessed well proportioned limbs, who held the *Śaṅkha* and the *Chakra*, who was dressed in a *pītāmbara*, who put on a smiling face, who was seated on a golden throne placed over the body of Ādiśēsha, who wore a crown the radiance of which was enhanced by the splendour of the gems embedded in the hoods of Ādisēsha, who was adorned with all kinds of jewels, who leaned on his right hand that rested on the throne, who held his right leg crosswise over the knee of his left leg, who held his left hand hanging, who was served by Śrī-Dēvī and Bhū-Dēvī on either side and by Nīḷā-Dēvī in front, who shone with the necklace known as the *Vaijayantī*, who bore the mark of the *Śrīvatsa* and wore the pendant *Kaustubha* on his chest as well as the garland *Vanamālā*, whose two lotus-like eyes exhibited wavy motions of mercy, who had a parasol as white and circular as the *Chandra-maṇḍala*, and who was served affectionately by maids with the auspicious whisks and fans held in both their hands. These Vānaras having espied such a person were struck with wonder.

Forthwith an illustrious attendant, who had four arms and held a truncheon in his hand, ran towards the Vānara leaders and, flourishing his weapon so as to threaten them, drove them before him. They were seized with fright, came out of the cave hurriedly and narrated what all they witnessed within the cave to the Vānaras that remained outside. The Vānaras fancied that the deceitful, wicked and delusive Rāvaṇa, who is capable of assuming various forms according to his inclination, had caused this illusory vision which they observed, or that any other demon going by the name of Rāvaṇa produced it, and desired to examine the matter more closely. All the Vānaras consequently started together in haste and arrived at the spot where they noticed the cave previously. But now they found neither the city nor any trace of it. With this apprehension they wandered about the hill in vain in search of the city and then rested themselves till day-break.[1] In the morning the lotus-eyed

NOTE 1:—There are a few poetical translations of Śrī Vēṅkaṭāchala-Māhātmyam in Telugu, of which the one by the poetess-saint Tarikuṇḍa Vēṅkamāmbā rendered during the 1st quarter of the 19th century seems to be the earliest and the most popularly known work, while another by Dāmera China-Vēṅkaṭarāyakavi, the great-grandfather of the present Zamīndār of Jaggampēṭa Estate, is of a little later date, probably composed during the 3rd quarter of the same century. Vēṅkamāmbā's work, published by Messrs. Vavilla Ramaswamy Sastrulu & Sons, Madras, 1914, comprises the Varāha-Purāṇa in 3 cantos, Bhavishyōttara-Purāṇa in 2 cantos and Pādma-Purāṇa alias Vīra-Lakshmī-Vilāsamu in 1 canto; whereas China-Vēṅkaṭarāyakavi's "Vēṅkaṭāchala-Māhātmyamu," printed at the "Ananda Press," Madras, 1925, consists of only the Varāha-Purāṇa in 3 cantos. Vēṅkamāmbā's Vēṅkaṭāchala-

Rāma moved his camp with his brother Lakshmaṇa and the Vānara chief Sugrīva, followed by his army, in order to come upon his enemy Rāvaṇa. Owing to the inherent powers of the *Svāmi-pushkariṇī* in which he bathed, he then annihilated Rāvaṇa, secured Sītā, returned to Ayōdhyā with his brothers and ruled over it long."

The Munis next requested Sūta to give them an account of the cave in the Vaikuṇṭhādri which the Vānaras saw, and in compliance therewith Sūta thus began to speak:—

"Munis, listen and I describe to you the *Dēva-māyā* of which I heard. The *Vaikuṇṭha-guhā*, so it is named, is impossible to be seen by Munis and Yōgis, and also by the Dēvas, on account of the *māyā* of God (i.e. the divine mystery attaching to it). Such a cave Lord Vishṇu in His sportive mood afforded an opportunity to the Vānaras to espy. The persons that were noticed in the cave to wear the *Śaṅkha* and the *Chakra* are the *Muktas* and the *Nityas* who have assumed the form of beatitude itself and who enjoy that ecstatic state through the possession of the requisite qualities for such enjoyment. They move through the worlds in their fanciful forms in the company of *Bhagavān* (God); and as *Ānanda-rūpas* render service to *Para-Brahma* (Supreme Lord), with whom they live. At all times when vice preponderates and men visit the Vaikuṇṭhādri, they dwell with God in the cave, so I was informed. On this meritorious Śēshādri abides the Lord in the entity of the universe and engages Himself in pastime with the *Nitya-Sūris* and the *Muktas*. He resembles the black cloud in size and colour, has eyes resembling the blue lotus and stands on the summit of the *Nīlādri* (blue mount). To that glorious God I offer my prayers even from here. Sinless sages, you have now heard the tale of the cave. Whoever listens to this story of the cave will have his sins destroyed and will acquire merit, fame, longevity of life and perpetuity of progeny. I have thus related to you the supreme merits of the Śēshagiri which I heard from venerable sages and I have also disclosed to you the powers of the gracious Lord who protected *Gajēndra* and who composes in Himself both the individual souls of the entire creation and the universal soul."

Māhātmyamu" slightly deviates from the original here and there, and in the present instance the Vānaras are stated to have forthwith intimated their experience of the cave to Rāma who is alleged to have set their doubts at rest by explaining that the vision was produced by God for the sole purpose of absolving and elevating the Vānaras. So far Sūta's explanation to the Munis in the text is here ascribed to Rāma. China-Vēṅkaṭarāya's rendering, however, follows the Saṃskṛit original closely.

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This is the 42nd Chapter of "Śrī Varāha-Purāṇa" describing the episode of the Vānaras who entered the Vaikuṇṭha-guhā and other matters, and forms the 10th Chapter of "Śrī Vēṅkaṭāchala-Māhātmya."

CHAPTER XI.

The advent to the Kshirarnava, the Brahmaloka and elsewhere of the Devarshis who were annoyed by Ravana and others.

The Munis addressed Sūta, "O great sage! You who are the famous impressive, intelligent and capable interpreter of the contents and implications of all *Śāstras*, pray tell us of the person to whom God, the grantor of the desired boons, who abides on the Vēṅkaṭādri in a form visible to all humanity and who has put on the colour of the Añjanādri, had manifested Himself, since we are eager to know it." And in response to their request, Sūta thus commenced his narrative :—

"Munis, follow this; I am going to recount to you a superb episode pertaining to Vēṅkaṭēśa which Vyāsamuni once narrated regarding His revelation to Brahma. On a certain occasion in the past, the Munis Jābāli, Kāśyapa, Gautama, Agastya, Vāmadēva, and Śatānanda, Sanaka and other Yōgis, and Vāsava (Indra) and other Dēvas were harassed by the wicked demons, the descendants of Hiraṇyakaśipu, and so they started in a body to represent their grievances to the eternal God Vishṇu. They reached the northern shore of the *Kshīrārṇava* (milk-ocean), and there Agastya and other sages and the Dēvas chanted hymns of praise: 'God, You who recline on the surface of the milk-ocean, who are the primeval cause, who dwell in the soul of the smallest of the created creatures, You alone were existent at the beginning of the creation, and none else existed; You are the sole creator of both the moving and stationary beings; we offer our obeisance to you who manifest Yourself in the forms of the world and who have taken upon Yourself the duty of protection of the world. O Madhusūdana! It is certain that you are ever wide awake and zealous in Your protection of the world, though apparently resting on Ādiśēsha with Your consort Lakshmī; but how has it happened that You have not cared for us at all? O Bhagavan Vishṇu, lord of the Dēvas, who is the ocean of mercy, who is the grantor of boons and who is pure and hallowed, be pleased to show favour unto us." Immediately

then an attendant of Vishṇu holding the *Śaṅkha* and the *Chakra* came down from the sky, addressed the Munis in these words, "The mysterious Bhagavān Vishṇu, the master—illusionist and the lord of Lakshmī, dwells on a certain hill on earth; why have you come here in search of Him? You may all go there to find Him," and suddenly flew back through the sky. They all turned round from that place, deliberated together as to why the Lord should have forsaken the *Kshīrābdhi* (milk-ocean) for a dwelling on earth, and proceeded towards the auspicious *Vaikuṇṭha-lōka.* In the middle of the way they met Nāradamuni who was coming along playing on his lute (*vīṇā*), whose body was as white as a crystal, who was shining with his forehead mark as white as camphor powder and who was returning from the *Vaikuṇṭha-lōka,* and accosted him thus, "High-souled Nārada, where had you been so long? You are acquainted with all the events in the three worlds and therein nothing escapes your ken. Where does Lakshmīśa abide? Some wicked and deceitful demons (*Daityas*) living near the Śrīśaila (Tirumala, Tirupati hill) are intensely harrying the *manujas* (men), *tāpasas* (performers of penance, hermits) *yōgis* (ascetics) and *munis* (sages). And Rāvaṇa, having become proud of the strength of his arms, inflicts constant suffering on them. The omnipotent Vishṇu alone is capable of subduing them. We come to seek His protection, and pray tell us where He resides." With a return obeisance to them, Nārada made answer, "With a mind to see Nārāyaṇa, the possessor of the divine and exquisite form and the source of the highest felicity, I proceeded to the *Vaikuṇṭha-lōka*; and there some one intimated to me that Vishṇu is amusing Himself with Lakshmī on some hill on earth. Accordingly I am just returning therefrom. We shall all proceed to the *Brahma-lōka,* since Pitāmaha Brahma alone, the creator of the three worlds, knows the site." So the Munis and the Yōgis quickly started for the *Brahma-lōka,* together with Nārada. There they saw Brahma with His four arms, four faces as brilliant as fire, with His form seeming to embody the *Vēdas* and the *Śāstras,* attended by Gāyatrī, Sāvitrī and Sarasvatī, and all Kinnaras, Uragas, Gandharvas and Siddhas in groups, and also by the embodied *Vēdas* and *Śāstras* and by the *Dikpālas,* and seated on the glorious and supreme throne (*Paramāsana*). The Dēvas and the Munis prostrated themselves before Brahma who offered them seats and enquired after their welfare. They replied, "By Your grace nothing is difficult to be overcome; and in all respects we feel happy. But we suffer injury at the hands of Rāvaṇa. Certain *Daityas* inhabiting the regions near the Śrīśaila (Tirumala) are oppressing men who are

engrossed in their *Karma* (religious rites and sacrifices); and the pure-hearted Munis apprehending a decline of their powers acquired through their *tapas* (self-mortification), if they curse the demons, have put up with their annoyance so long; but henceforward it is impossible to bear the suffering. Only the omnipotent Bhagavān Vishṇu is able to destroy them. We are unable to find Him anywhere in the three worlds. You alone are our refuge and we beseech You to save us from this stupendous calamity." Thus petitioned to by the Yōgis and Tāpasas and the Dēvas headed by Indra, Brahma considered the matter for a while and then made answer to the Dēvas and the Munis.

This is the 43rd Chapter of "Śrī Varāha-Purāṇa" detailing the advent to the Kshīrārṇava, Brahmalōka and elsewhere of the Dēva-Ṛishis tormented by Rāvaṇa and others, and forms the 11th Chapter of "Śrī Vēṅkaṭāchala-Māhātmya."

CHAPTER XII.

The arrival of Brahma and others on the Venkatachala.

Brahma replied, "Through his austere penance in the past, Rāvaṇa earned a boon of indestruction as against the instrumentality of the Dēvas, but owing to his arrogance he failed to crave a similar immunity from death at the hands of men. I therefore consider that the only means of escape is to seek refuge of Vishṇu who now abides on the Vēṅkaṭāchala on earth and whom we shall petition to take steps to annihilate the *Daityas*. I will accompany you and we will all start together immediately. We cannot find Him at once but we will have to seek Him out in different places, such as the plateaus over the hills, beside the mountain torrents and rivers in the plains, and in mountain caves. Of all the places on earth His most favourite resort is the Vēṅkaṭa Hill, whereon, assuming the form of the parrot and other birds and of the deer and other animals, He engages Himself in pastime with Lakshmī and the Sūris. He is immensely pleased with the *giri-pradakshiṇam* (circumambulation of the hill) and so we must wheel round the hill in the proper manner by the right. A great king Daśaratha, born in the Ikshvāku race, will proceed to the Vēṅkaṭādri and perform an extraordinary penance on the bank of the *Svāmi-pushkariṇī* and Śriyahpati (Vishṇu) will reveal Himself to that king."

Instantly Brahma and the Munis, Dēvas and Yōgis left the *Brahma-lōka* and soon reached the Śēshādri (hill) abounding in the different kinds of animals, birds, fishes and trees. The hill contains numerous caves inhabited by the Siddhas and the Gandharvas, and by the Gandharvīs, Kinnarīs and Apsarasas, the melodious music of whose *viṇā* (lute) pleases the minds of the visitors to the hill. This is the auspicious hill which the swift-winged Garuḍa brought to the earth. These seekers after God espied this auspicious hill, and passing from one peak to another and from one forest into another, took frequent ablutions in the purifying waters of the streams, rivulets, wells, pools, ponds, lakes and tanks and lovingly worshipped God with flowers, offered sweet and palatable fruits to Lord Śrīnivāsa and thus rid themselves of tiresomeness. But they did not there find either God or His temple or its tower; nor did they meet the Munis engaged in deep meditation. However they came across certain ordinary Munis and with them they resided. Whenever they saw any animals, birds or Gandharvas with uncommon beauty and colour, they wondered if God Himself had assumed such forms and followed them in their movements on the hill.

The advent of Dasaratha to the Venkatachala with the desire of obtaining sons.

During this time king Daśaratha was ruling the earth from Ayōdhyā. He reigned for a long time over his subjects who followed the established regulations of the various castes; but he was not fortunate enough to have a son who could cheer his mind, and he was very much grieved at the absence of a son; and hence, approaching Vasishṭha-Maharshi, addressed him thus: "Sire, you are our family priest. In spite of my desire, I have not had a son for these long years to perpetuate the lineage. I am afflicted with sorrow for not having begotten a son for such a long period of time. Having committed many sins, I have become a sinner, and please tell me how a sinner can beget a son." At this request of Daśaratha, Vasishṭha concentrated his mind on the subject for a while and, having obtained a clear vision, he replied: "You are an auspicious monarch and, as such, how can sin attach itself to you? But by the exercise of my supernatural powers through concentration, I perceive the existence, as obstacles in the way, of certain evil deeds which hinder the birth of a son to you. And in order to expiate this sin and bring about the birth of a son, worship God Vēṅkaṭēśa, the lord of Lakshmī." On this advice, Daśaratha

enquired Vasishṭha, "Where does Vishṇu abide and how can I seek Him?" and the Muni replied, "Two hundred *yōjanas* (about 2000 miles) to the south of the Ganges and a *krōśa* (about 2½ miles) to the north of the bank of the Suvarṇamukharī river stands the Vēṅkaṭa Hill which is resplendent with innumerable sacred pools and lakes and with numerous Kinnarīs. It is not an ordinary hill but is a divine hill and the best among the hills. Men cannot comprehend its form. This Vēṅkaṭāchala is dearer to Lord Nārāyaṇa residing in Vaikuṇṭhapura than either the orb of the sun or Vaikuṇṭha or Svarga (heaven). On this hill God Śrīnivāsa incessantly employs Himself in amusement with Lakshmī. There the pure-souled Munis offer sacrifices to Him with the object of obtaining a glance of His form; Yōgis and Dēvas render penance constantly; and even the self-born Bhagavān Brahma will hereafter undertake a great penance on this most sacred hill for the unfoldment of God's mercy to all the worlds, and Hari (Vishṇu) will manifest His superlative form to Brahma; and through this manifestation Mādhava (Vishṇu) who is exceedingly liberal, like the rising river in flood, will grant the desires of all. And undoubtedly Gōvinda will grant your desire also." And with a delighted mind and a cheerful face, emperor Daśaratha started with Vasishṭha in the direction of the Vēṅkaṭagiri. Crossing the Gaṅgā, Gōdāvarī, Kṛishṇavēṇī, Tuṅgabhadrā, Pampā and Bhavanāśinī rivers and taking ablutions in them, Daśaratha reached the high-peaked Vēṅkaṭādri. Believing from the luxuriant growth of trees and shrubs thereon that the surrounding hill-forest combined in itself both the *Nandavanam* (the pleasure-garden of Indra) and the *Chaitraratham* (that of Kubēra), Daśaratha ascended the hill which seemed to be an young offspring (offshoot) of the Mahāmēru with its lovely scenery pleasing the mind; bathed in the streams, tanks, pools and lakes and *pushkariṇīs*, and became purified in body and washed of his sins. Having thus secured purity of mind and risen radiant with the hope of obtaining a son, he felt greatly elated as those that drank the blissful nectar like the Dēvas."

This is the 44th Chapter of "Śrī Varāha-Purāṇa" describing the advent, etc., of Brahma and others to the Vēṅkaṭāchala, and forms the 12th Chapter of "Śrī Vēṅkaṭāchala-Māhātmya."

POETRY OF MOTION

INDIAN DANCE AND MUSIC

A. VAIKUNTRAM PANDIT
BOMBAY

Dancing in the ordinary sense of the term means and implies the rhythmic swaying of the body and light tapping of the feet which in fact have always had a mysterious attraction for mankind. It is to dancing that music really owes its periodicity, its configuration shaping of its phrases into measures and even its rests. But music is not the only debtor to dancing in this matter; for poetry is also found to have been heavily indebted to the dancing feet of the artiste. Metre is not a thing which concerns the ear only. It has to be visualised at the feet of the dancer. It has been well said therefore that metre constitutes the feet of the Veda छन्दः पादौ तु वेदस्य Rhythm in speech, rhythm in sound, rhythm in motion, to say in the language of Spencer, were in the beginning parts of the same thing.

Indeed, when we walk we take either long steps or short ones. We may walk fast or slow, still we walk in groups of equal steps; we walk, to use the language of prosody, in spondees. But the moment we take one long step and one short step, when one step is fast and the other slow, we no longer really walk; we begin to dance. And this is how triple time is said to develop in consequence directly from the dancing feet; since triple time is nothing but a grouping of one strong long beat followed by a short light one symbolising the trochee in poetry. To illustrate, in dancing to spondees, that is, in what is called *Pāta* of the Indian music, at first beat; but by reason of its being relegated to a position of relative unimportance, the second beat gradually becomes shorter and shorter and we rest no longer on the first beat. The result is the development of the trochaic rhythm. In this way it could easily be shown how the dactyl rhythm has also been developed from the steps of anapaest or what is technically called *Kawali* in the musical parlance of India. The *Choutala*, which consists of two long and two short steps is the Ionic feet of the English prosody. Such is the way how from the art of rhythm in the dancing feet is developed the art of rhythm and form in poetry.

However, it is quite evident that the music of India which is technically known by the name of Sangita resolves itself into two

classes namely, *Audible* and the *Visible*, one which is primarily emotional and the other dominantly sensuous, one arising from the melodic impulse of singing and the other arising from the rhythmic impulse of dancing. Indeed, to both the *Audible* and the *Visible* elements (*Sravya* and *Driśya*), if we may call them so, metre and melody brought their power. To the song, metre brought its potential vitality and to the dance, melody added its soft charm and lulling rhyme. The weaving together of these elements into one art-fabric by means of the drum rhythmically as well as melodiously articulating the metre of the song and the dance, has been the ideal of all poets from Bharata to Bhānusingha.

From time immemorial the Indians idealised their dances, that is to say, they made their dances to fit their songs. They persistantly thought of the ways and means to raise the emotional context of the words of the songs from mere abstract symbols to living representatives of the idea inherent in the song. They found that expression overshadows the spoken words. They felt that the shadow languages of gesture and expression which naturally accompany all words not only reinforce but galvanise the words into living representatives of the underlying idea. It is this gesture-language, featuring and expression, that is technically known by the name of *nritya* as distinguished from *nritta* which is not only more acrobatic in character but is devoid of aesthetic emotion (*Rasa*) and moods of the mind (*Bhāva*) which are most essential in *nritya*.

Bhāva or mood is the first touch of emotion in a mind previously at rest. When the emotion becomes more intense and finds expression in movements of the eyes, eyebrows, etc. it is called *hāva* The *hāva* are ten in number and are included among the twenty ornaments or Alankaras of a heroine. They are,—*līla* or the imitation of the lover; *vilāsa* or flutter of delight; *vichhitti* or re-arrangement of dress or jewels to enhance lovliness; *vibhrama* or confusion and flurry; *kilikinchita* or combination of anger, tears, joy and fear; *moṭṭāyita* or absorption in the thoughts of the lover when his name is heard; *kuṭṭamita* or feigned anger; *bibboka* or feigned Indifference; *lalita* or graceful swaying and lolling; *vihrita* or silence in consequence of modesty. In short *bhāva* is but a mood of the mind or a feeling unexpressed whereas *hāva* is the emotion which finds expression in *cheshṭā* or the gesture that expresses it. Thus *nritya* as distinguished from the acrobatic *nritta* which primarily characterise the dances of the west, is that form of dance which is replete with mood or *bhāva* æsthetic emotion or *rasa*, suggestion

or *vyanjana* and *abhinaya* or gesture. In other words *nritya* is *āngikābhinaya* which means and implies exposition of a song or a theme of music by means of the gestures of the body and limbs that is, by means of the shadow language of gesture, featuring and other expressions. It is traditionally held by the artistes in India that the song should be sustained in the throat, its meaning to be shown by the hands, the mood by the glances and the rhythm to be marked by the feet. For wherever the hands move thither the glances follow; where the glances go, there the mind follows: where the mind travels there the mood forms itself and where it happens to condense itself, there wells up the æsthetic emotion or *rasa* to over-flow its corporeal confines, to touch with love-tinctured zeal of humanity at all points.

ROLE OF NRITYA

Indeed, in *nritya* the artiste is ever endeavouring as it were to break through the bondages of matter. In it he feels that his physical organism not only reveals but conceals the major portion of his deeper being. Such is the Indian *nritya* or gesture and expression. And the expression is the natural outcome of our spiritual energies. As such it is quite expected that artiste should overflow the boundaries of our imagination and gently touch with his sweet influence our practical life. For, art is not action, since that is utility; neither is it conduct, for that is morality. *nritya* as an art is essentially related to our manner of action and our mode of procedure. To illustrate by a few episodes from the Śākuntala, in watering a plant first show *nalini-padmakośa*—hands with palms down-wards; next raise them to the shoulder, incline the head, somewhat bending the slender body and then pour out. To move the *nalini-padmakośa* hands downward is said to be pouring out. 'The gathering of flowers' has to he explained by means of gesture language and expression in the following way; hold the left hand horizontally in *arāla*, the right hand in *hansya* extended forward at the side; the left hand here represents a basket and the imaginary flowers are picked by the right hand and transferred to the left. The gestural exposition of 'fear from a bee' is given by moving the head quickly to and fro, the lips quivering, while *patāka* hands are held against the face, palms upwards.

MELODY AND NRITYA.

To define the role of *nritya* in the music of India is no easy matter. Just as a man is a duality of idealism and materialism, just

as speech has its shadow language, gesture and expression, or just music itself is the artistic synthesis of the emotional and the intellectual; so *nritya* is the shadow language of melody. If melody is held to be the gift of folk-song to music, *nritya* must be taken as its shadow language to visualise the emotional contents of the melody into living representatives of the underlying idea. And in fact just as in speech shadow language overwhelms the spoken words so in music *nritya* comparatively controls the melody. Melody is the expression of the inner motive and *nritya* that of its outer gestural manifestion. Indeed, the very term *motif*, which means musical theme, is significant in this connection. It is 'emotive' and expressly implies a moving form from the soul. Hence melody is the æsthetic of the inward principle of love and *nritya* is the outward law of righteousness. In consequence therefore, they might well be described to represent dynamic intension and mathematical extension. And in reality they are the spirit and form of music, melody inhabiting *nritya* in the same way that the soul or the animating motive dwells in the mode or manner in which we outwardly express ourselves. Hence melody like love, is the unitary outpouring of itself, while *nritya* like law is the duality of moral differentiation. And they stand respectively for the inner individual attitude and the outer social aspect of the artistic consciousness of the dancer. Thus we see that melody is related to *nritya* in the same way as spirituality to morality of the people. Really when these two powers, melody and *nritya*, supplement each other, then provided the thought is a noble one, the effect will be overwhelmingly convincing and we have great *sangita* as they call it.

But the art of Indian dancing like the art of singing is a deliberate art. Nothing is left to chance or to the impulse of the moment. When the curtain is raised and the dancer is already on the stage, it is too late to begin the making of a new work of art. And this is why it has been said that all activities of the gods whether in house or in garden spring from the constitutional disposition of the mind but all the activities of men result from the conscious working of the will and therefore, the details of the actions to be done should be carefully prescribed and followed. Indeed as the text of the play remains the same whoever the actor might be, precisely as the score of the musical composition is not varied by whomsoever it may be performed, so there is no reason why the accepted gesture language of India should be altered with a view, to set off advantageously the actor's personality. It is the action and not the dancer which is essential to the visible music of India.

There is in some quarters of the music world, a blind tradition about the relative merits of *nāṭyāchāryas* and their brethren the *gayanas* as singers. The latter take to themselves the first place in the field and assign a lower one to the dance masters. The peculiar excellence of the *gayanas* lie, in the distorted and degenerate opinion of the modern music world, in their ability to sing *rāga* and *rāgiṇī*. The *nrityāchāryas* are supposed to be weak and insufficient in this respect, though stronger it may be in the line of *tāla*. The latter return the compliment with a full measure and overflowing and pity the poor vocalists, whose musical pains are miserably unsteady and shaky.

As one who can claim a pretty good knowledge, at first-hand of both these clans, I may give it as my considered and impartial opinion, that they are right and they are wrong. The *nrityāchāryas* are by common consent stronger in *laya* than the *gayanas*. But it is not just nor true to say that they are back numbers in the actual elements that go to make a first class singer, I mean the *rāga* business. In the first place I do not admit the criterion in the least. *Rāga* is not the be-all and end-all of singing. "Man does not live by bread alone." One has to remind himself of the archaic definition of music. Song, instrument and dance (expression) go to make what is known as Sangīta. This puts out of court the first clan, in that they do not by their own confession, claim as much proficiency in *laya* as in *gāna*.

On the other hand we find that the other clan composed of *nadasvarakar as* and *Nrityāchāryas* are not so hopeless. If we judge them by the above cannon of Sangīta we find that they have a place in the world of music, though woefully vague and uncertain. It is my individual opinion that they can develop a *rāga* longer and more fully and with greater richness of varieties than instrumentalists.

In fact the Smritis and the works on devotion lay it down the Brahmana should consider it as one of his daily duties that he cannot omit without making himself impure and sinful that he should sing and dance and express during the time of religious worship. We find it not only in India but all over the world that at all times the worship, at home and in the temples was always accompanied by song and dance.

David danced before the Arc. Greece, Egypt, Assryria, Chaldea, furnish us with records of a separate class of people chosen for this purpose. They were pure of body, speech and thought.

DEVOTIONAL DANCE

They trained themselves to perfection in the art of devotional dance and many of them were possessed of high *yogic* powers. The priests that served Osiris and Horus in Egypt, the priestesses that enacted the mysteries of the Goddess Isis in the same country, the priestesses that were attached to the Fanes of Jupiter and Apollo in Greece, and the Sybils of Rome, were but the sisters and brothers of what were known in India from time immemorial as the Archakas of the Shrines and the Devadāsis, that sang and danced during religious worship. Like every other institution in India, it has, as Srī Krishna says, undergone great havoc at the hands of the Almighty Time.

Does it not strike one as strange that the Hindu Rishis whom one would always associate with dark caves and deep forests and intense meditation and austerities, should be the writers of text books and manuals on music in all its departments of song, instrument and *nritya*? Matanga, Dattila, Kohala, Nārada, Agastya, Bhāradvāja and many other great names are closely associated with the fine arts. For is it not Sarasvati one of the Hindu Trinity in its Sakti or power aspect, the source and fountain of Poetry and Music?

Jayadeva taught his wife Padmāvatī to sing and dance before the Lord Sri Krishna while he was the conductor. Nārāyaṇatīrtha acted as Nrityāchārya and kept time on his *ghaṭa* with his *sanyāsin* staff while Sri Krishna danced before him to the music of the *tarangas*. The teacher and his pupil have degenerated side by side. The evil seems to have gone very very deep. For we find that even centuries back, the writers on Sociology and Political Science look down with contempt and derision on the arts of song and dance. In the Ramayana itself, Sri Rama warns Bharata not to give much of his time and countenance to professionals of the singing and dancing variety.

The Gandharvas of old seem to have occupied a place in society not much different from what is now occupied by the dancers.

Now I take up the point for discussion about the place of dancers in the field of singing pure and simple as contrasted with the professional singers. Tradition and legend have it that Tumburu and Nārada sang with accompaniment when Siva exhibited his *Ānanda Tāndava*. Of course, you cannot even dream of a higher status for the singer that accompanies and conducts the dancer. The two Rishis are the last word on the science and art of music. And

after them Gandharvas like Chitrasena took the place of conductors, and Gandharva is a name to conjure with when you talk of music. In act the science of music is styled the Gāndharva Veda.

Now coming down to the condition of the art of Indian dancing there are very few, who have been taking pains to exhibit real art as found in the ancient times. But it is a pity they are not well patronised.

In the period of Devas, dance was prominent and foremost as Indra himself had a set of dancers as Menakā, Rambhā, Ūrvasī and Tilottama led by the great sage Nārada ;

Let us then revive the ancient art of the beautiful country, where the Lord Krishna once passed his youthful days singing with the voice of his *murali* and dancing the graceful dance with his favourite Rādhā and ever loving Gopis.

CLASSICAL DANCE

Classical dancing is a much discussd subject in India and elsewhere but though it is much discussed, whenever the question of reform is raised with regard to its technique and its content, convention cries loudly against it and hence progress in it is slow in our country. This is my humble view with regard to Classical dancing in India to-day.

The dance in India is traditionally confined to the nautch, and though the nautch is a beautiful dance when it is well done, it has definite shortcomings. The nautch dancer has strictly to look to the number of musical beats. Hence there could be developed in it a surpassing mastery in the movement of feet in line with music. But what is gained by such mastery greatly prevents the expression of what is creative on the dancer's personality. Music becomes a fetter to the spirit of the dancer. The nautch dancer cannot freely sway with the emotions of her heart, and the result is that the expression of rhythm even in the best nautch dance is often monotonous to a sensitive interpreter of beauty.

I state these shortcomings of the nautch more vividly by description of a type dance such as "Moon-Dance." There are three stages in the Dance, 1st the Crescent, then the Half-moon and then the Full-moon. These three stages form one unitary movement, and each stage is to be danced very slowly; but it would be impossible to dance it with slow rhythm, if one were to move one's feet strictly according to the number of musical beats. The conventional rules of the nautch have to be therefore forsaken if one were to express

the beauty of the slow evolution of the moon. Thus, for four beats of music one has to take two steps, and not four. But, when the third stage of the moon's evolution is reached, the dance must develop a light dexterous movement. The joy of the full moon is to be represented by the speedy movement of the dance. There must be, therefore, a sudden variation in movement to depict the theme correctly, but such a variation is not possible when the dance is fettered by music as in the nautch.

Thus if classical dancing is to be a creative art I say it cannot confine itself only to the nautch. Though convention may uphold the nautch, as much as dancing is a necessary form of expression as painting or music, no convention can possibly suppress the freedom sought for by the dance in her art. But, on the other hand, it must be remembered that those who leave the nautch have to enter a much more difficult sphere. Whereas in the former, practice is chiefly necessary to render it beautiful; in the sphere of creative dance the dancer must be able to express herself completely. Otherwise, her Art becomes cramped. The creative dance is one of the most difficult of all arts, for unlike the other art, here the body itself is the medium of expression. Thus the creative dance draws the soul out of the dancer much more than painting or music. But with all this sacrifice involved in the dance, the creative dancer is hardly encouraged in India and she has to seek in vain for the interpretation her art deserves. This is because we do not have any institution which gives proper facilities to the dancer; what is, therefore, needed is want of a National Theatre which protects our art and gives whole-hearted encouragement to our artistes; and specially at present when the whole nation is aspiring for freedom must seek free expression in the art. An instance of such expression is to be found at present in Russia. Why should not our country have her own national theatre? For, as in Russia, in India to-day the creative dance must claim an important place in the life of the whole nation.

शिल्पसूत्रम्

(Edited by Pandit. V. Vijayaraghavacharya)

(Continued from 400th page)

पाठः—४७

(क्षत्रियप्रासादनिर्माणक्रमः)

अथेह वै क्षत्रियप्रासादलक्षणमभिधास्याम इत्याह भगवान् नारदः । इह वै भूमिभुजां बाहुजातानां प्रासादं कचिन्महाप्रासादं कारयेत्स्थपतिस्तत्प्रमाणज्ञो मुख्यनगरेषु वाहो मण्डलेषु राष्ट्रमध्यतले शुभवास्तुकब्रह्मभागे कौबेर्यां वाहो वारुण्यां सकलभागविभजने क्षात्रेण सूत्रेणाष्टधा दशधा तत्र वै द्विके सार्धद्विके वा स्थाने चतुर्मुखं द्विमुखमेकमुखं वाहो महाप्रतोलीकं तन्मुखान्महामार्गादिकृतहस्तकं सहाधिष्ठानगोपुरपरिखावलीकं सावरणं वाहो निरावरणं तत्राङ्गणकल्पनं परिखाभित्तिवप्रभित्तिप्रवेशिकाकल्पनानां स्थानं यामिकयोधावासस्थानकं स्थापयेयुरिति । सेनापत्यमात्यगुरुसुहृन्मुखानां महाप्रमाणके प्रासादेऽन्तर्भागेऽमुष्मिन् मध्यप्रासादकल्पनस्य बहिरेव भवनमुखानीति शिल्पज्ञा मुनीश्वराः । अथ वै मुखद्वारं तथा तदन्वङ्गणतले पञ्चाशत्सुषिरस्तंभकाल्पनिकं पृथुघण्टावादनवेदिं पश्चात्सामन्तमुखानामासनोल्लसितमवलोकनस्थानं वै सव्ये भागेऽमुष्मिन् सिंहासनशालाकूटकल्पनं प्रत्येकं चत्वारिंशत्सुषिरपदधारितत्रिभूमिमाण्डितमितरत्र वै चतुरश्रे वाऽऽयतिके वाहो स्थले बहिरङ्गणकल्पनद्वयोल्लसितं पूर्वभवनयुतं भूभर्तुर्नित्यावासस्थानं वा पञ्चभूमिकोल्लसितशालाकल्पनं मध्यस्थनवरङ्गं भित्त्यन्ताङ्गणमुखं सहपङ्क्तिकमिति । एतयोर्वै काल्पनिकयोरायुधशालां सव्येऽपसव्ये भागे कोशशालां पूर्वमुखां सर्वेषामेतेषां वा पूर्वस्थले वै मण्टपरूपिणी वाहो शालारूपिणी कृतैकरूपवती वैवाहिकस्थली त्रिभूमिका वाहो पञ्चभूमिकेति । अथ वै प्रासादस्य भागे वारुणके माहिष्यावासस्थानं सहचेटीसदनकं नानाङ्गणालिन्दचत्वरस्थलोद्भासितमुदीचीमुखमाहो प्राचीमुखं शुभदमिति । इह पुनः स्थानान्तरेष्वाजालिकवेदी समलङ्कृतान्यत्र वा प्राभाविकीं नानाप्रमाणां नानारूपिणीं समयेषु निषेव्यां यामिकान्तरन्तरन्तकद्वारोपद्वारकरक्षितां पञ्चप्राकारतलां युग्मद्वारपादगवाक्षवीधिविरेजकचित्रावलिं क्षात्रेण सूत्रेण द्विकद्विकं वेच्छाधीनं प्रमात्वा दोषहीनकल्पनं गुणोपेतमवलोकितकं समरज्जुकमवाग्भित्तिदूरगं प्रासवकल्पनोल्लसितं खेलनस्थलोल्लसितं मुख्यैः कल्पनैरनेकैरुपशोभितं नेत्रानन्दकरं स्थापयेयुरित्याह भगवान् नारदः ॥

पाठः—४८

(राजभवनद्वारलक्षणकथनम्)

अथेह राजभवनद्वारलक्षणं व्याख्यास्याम इत्याह भगवान् नारदः । तत्र वै यन्मुखं सिंहासनशालाद्वारं तदेव प्राथमिक इत्यनुलोमः । पर्वतनदीमध्यमुखसुक्षेत्रवास्तुस्थलप्राप्त्यनुकूलं राजभवनद्वारं यन्मुखं तदेव सिंहासनशालायामिति प्रतिलोमः । एतयोर्वै मध्ये पञ्च वा सप्त दश वा द्वाराणां कचित्प्रासादेऽधिकप्रमाणे महाप्रासादे वाहो काल्पनिकमित्याह नादध्वनिः । युग्मसङ्ख्यामत्र वेति भगवान् नारदः । हस्तषट्कविशालं पञ्चदशहस्तोच्छ्रायकमास्थानशालाद्वारं सुवर्णपट्टिकाछादितदेहमधःपार्श्वयोरुपरि वै पङ्कजाकृतिकमाननभागे हंसशुकशारिकामुखानां बिम्बमारेखकिङ्किणीकं तन्मध्ये पट्टिकायां मालतीकुन्दपत्रादिरूपाणि पार्श्वपट्टिकायां कल्पनं वारिजार्गलकम्पवाजनगलकुमुदरूपमर्धमर्धं सार्धपञ्चकान्तं वा तन्मानं स्थापयेत् । मानविच्छिल्पी स्थपतिभृत्यस्त्वथ चेन्दिरारूपं मस्तकभागे वारिजस्योपरि वा वारणाभिषिक्ताङ्गं चान्द्रं वै सौरं रूपं कचित्स्वाङ्गं कचिदैभं कचिन्महाकालीकं जगन्मातृरूपं कचिद्वै गान्धर्वमहापुरुषदेवताकं निषण्णरूपं समरेखममररचनापट्टं दारुमयं सुधामयं वै काल्पनिकममुष्मिन् द्वारे प्राथमिके द्विके चतुष्के वा कल्पनमुरुकवाटार्गलद्वारकुमुदमीशानरेखं चतुःपङ्कजं नानाचित्रकोल्लसितां तूलिकां पट्टिकां वाजिकामथो यथाबलमयःकीलघटितं सहश्रृङ्खलापङ्क्तिलयादिकमित्याह भगवान् नारदः । सप्तहस्तविशालं षोडशहस्तोच्छ्रायकं कुड्यमानमिति वै वृद्धिक्रमः । अथ वै कचित् द्वितीये तृतीये द्वारे वाहो चतुर्थपञ्चमषष्ठकेष्वाद्यानुकल्पनादित्यनुलोमकप्रमाणात् स्थापनं सर्वत्रैवमिति पादादिकं तदर्धं तदर्धाधिकं वेति स्थापनमन्यत्र वेति वै मरीचिर्भगवान् । बहिरन्तः प्राथमिके द्वैतीयीके सहवेदिकान्तरालस्तंभषोडशकविंशतिकचतुर्विंशतिकद्वात्रिंशत्कचत्वारिंशत्कमुखानां नानारूपाणां प्रकल्पनानां वाहो बहिरन्तः कल्पनेष्वेकस्मिन् वै पार्श्वे पार्श्वयोरुभयोः पार्श्वेषु वा क्षात्रेण सूत्रेण तन्मानं द्वादशकं तदर्धमानं वा तदर्धं कोणसदनकेषु महाशालाप्रान्तरकल्पनेषूपरि भौमतलकेषु यथास्थलरूपं भूपालचिह्नं वै पूर्वेषामिति । पुरत एवोभयतः प्राथमिकद्वारस्य सायं प्रातराधोरणमुखनीयमानवाजिवारणवेशनाय वै तलं कूटकं वेति काश्यपः । इह पुनर्वै द्वारे प्राथमिके द्वैतीयीके वै कचिदुपरिभागे सान्धारिकशुकपञ्जरनालिकं चापाकृतिकं वाहो मण्डलाकारं व्यासाधिक्यमण्डितं वै ताद्भिन्नस्वरूपं विविधसुषिरपादस्थापनमर्कपञ्जरं भौमबालवेजितवातायनकल्पनघटपङ्क्तिकं वै वितानजालकान्तःस्तम्भरेखमनेकाङ्गणकल्पनं सहशालापङ्क्तिकमिति होवाच प्रजापतिः ॥

पाठः—४९

(पट्टमहिषीभवनद्वारशालानिर्माणक्रमः)

अथेह पट्टमहिषीभवनद्वारशालानिर्माणक्रममुदाहरिष्याम इत्याह भगवान् नारदः। प्राच्यां प्राथमिकमन्यदन्यदिङ्मुखं द्वारमन्तःशालायां कचिच्छालान्तराणां दक्षिणाननं प्रहीनं वैति। तत्र वै भागे मध्यमे प्रधानशालायामं नानासुषिरस्तंभकाल्पनिकं तन्मानव्यासादायामाधिकं चतुःषडष्टदशकद्वादशसूत्रावधिकं प्रगेयं तत्स्थलानुकूलाङ्गणालिन्दं भौमपरिकल्पनप्रतिमुखद्वारकोल्लसितं सहगवाक्षरचनाकमिति। भागे वै दक्षिणे शालायास्तस्याः पुरतोऽङ्घ्रिपटप्रकल्पनं क्षुद्रालिन्दरचनमुभयपार्श्वयोः वृद्धिप्रहीनं तन्मुखतस्तदन्तःशाला चेटीनां वाहोऽलङ्करणार्थिका मध्यस्थमङ्गलवेदिका विविधवेदीपंक्तिभासुरा नानासना वाहो सर्वतो भित्तिमध्यप्रसक्तालिकेषु विन्यस्तवातायनिका प्रायशश्चतुरश्रका कल्पनीयेति। तस्मादमुकाद्बहिःशाला। सर्वतोऽङ्गणचतुष्कं मनोहरनानास्तंभकल्पनं समयपट्टकं वाहो मध्ये वैपुल्यं द्वारपदकल्पनमायताधारभित्तिखल्लरिकायामिकयोधस्थानावृतिकं तदन्तर्वावरणकक्रमादेकशालं द्विशालं चतुःशालकमिति वै तदुभयपक्षालङ्कृतिकमङ्गलवेदिकास्थानं स्नानागारलसिताङ्गणकाल्पनिकमास्थानशालानिर्माणं वै वेशनास्थानावरणकं तस्य द्विकं वा त्रिकं कचित्प्राच्यामुदीच्यां मध्यशालासूत्रसमपातनिकं सर्वत्र वै विमुखकुड्यपादादिप्रहीनं मुखभद्रकप्रतिमुखभद्रवाराहवारणवाजिकपाट्टशालकोद्भासितं नानावितानं नानालङ्कृतिकं मसृणितभूमितलं क्रमादुपरिभौमतलेष्वधः स्थलछायानुकारिसर्वकाल्पनिकं कचित्सव्यापसव्यहस्तयोर्वाहो पूर्वभागे पृष्ठके क्षालसूत्राणां द्वयं त्रयमथवा चतुष्कं वै तत्तत्स्थलप्रमाणानुकूलमञ्जुलकल्पनं तदुपर्युपरि तन्मानक्रमाहो कचिद्धीनप्रमाणकं चूलीभवनाशिखरध्वजलसितं भित्त्यन्तपुत्रिकाकलशरचनाकमित्याह शोभायै श्रेयसे दिव्यो भगवान् नारदः॥

पाठः—५०

(विवाहशालालक्षणकथनम्)

अथ पुनर्वै वैवाहिकशालालक्षणं व्याख्यास्याम इत्याह भगवान् नारदः। स्थलभेदाद्वै क्रियाभेदकान्नानारूपाणि विवाहशालाप्रकल्पनानीति होवाच भगवान् भार्गवः। तत्र ह वै भवनानामन्तर्वै बहिरिति द्वेधा स्थानकं सर्वासां शालानामुशन्ति सूरयो मुनीश्वराः। तास्वथो मुख्यप्रकल्पनिका सर्वेषां वै वर्णानां क्षेमाय विवाहशालेति। तत्राद्ये वै काल्पनिके भूभर्तुः प्रासादेष्वथो धनिकानां ब्राह्मणानां विशां भवनेष्वथो वै कल्पनेषु विविधेषु सर्वतश्चतुःशालाः युग्मपादकाः पञ्चदशहस्तमध्यस्थला वाहो कचित्तन्न्यूनप्रमाणकाः समसूत्रापतनिकाः। तद्भागान्तस्तदर्धतदर्धकप्रमाणहीनाः सहपालीकाः मुखद्वारेषु बृहच्चूलीकाः

वै ऐरकटालङ्कृतालिन्दस्थलीभासुराः सचित्रका इति। अथो वै भौमकल्पनानामुपरि सहसुषिरकाल्पनिके पादानां युग्मके चतुष्के वाहोऽनेकसङ्ख्याकानां मध्यपादकाद्भित्त्यन्त-प्रमाणमाहो शालाङ्गणस्थलाद्भित्त्यन्तप्रमाणमाहो चत्वरान्तःस्थलाद्भित्त्यन्तप्रमाणमाहो ब्रह्म-भागानन्तर्यकाल्पनिकद्वारप्रमाणाद्भित्त्यन्तप्रमाणकमाहो पुरःशालापृष्ठशालापार्श्वशालाकाल्प-निकप्रमाणमाहो वै वैवाहिकशालायामन्तरन्तर्विपुलसूत्रप्रमाणयोजनमिति। अथो वै कचित्तन्मध्यभागप्रमाणं क्षात्रेण वा प्राजापत्येन सूत्रेणोरीकृत्य सहमङ्गलवेदिकं कल्पनं कचिद्वाहो मध्यडोलाकल्पनं तत्स्थानविपुलादिप्रमाणात्पादानां वैपुल्यं तत्स्थलानुकूल्यमङ्ग-णानां तत्स्थलानुकूल्यं तदन्तर्भागचत्वराणां ब्रह्मभागानन्तर्यकल्पनानां वाहो मध्यस्थले नवरङ्गकल्पनस्योपरि भौमकाल्पनिकानामित्युवाच भगवान् नारदः ॥

अथ पुनर्वै कचिन्मानवे भवने सदने ग्रहे वा ग्रामस्थलकाल्पनिके व्यासायतिके स्थलमानात् त्रिभागार्धतदर्धार्धकं वैशाल्यमानमाहो स्थलवैशाल्यकात् त्रिभागमाहो काल्प-निकमर्धभागमिति। तन्न्यूनं प्रमाणं नेष्यन्ति विबुधा दिवि नारदश्च। अथो वै कचिन्मध्य-चत्वरप्रथमावरणं ग्रामेषु नगरेषु प्रायो वै तद्विहीनमिति। इह वै सर्वतश्चतुरश्रे वायतिके वा विवाहशालाकल्पने भित्तिस्थापनमेकत्रान्यपादकस्थानं नानारूपमाहो सव्यापसव्यहस्तयो-र्भागत्रयके वाहो सर्वत इति मानज्ञाः स्थपतिभृत्याः स्वस्वप्रमाणपरिकल्पनकाल्पनिकाविरुद्धं मुखप्रतिमुखघट्टिकहीनं नानाशालालिन्ददेहलीपर्यायप्रासिकमुदगाननं प्रागाननं प्रतीच्यान-नमिति वै स्थापयेयुरिति। कचिदिह वै मध्यस्थलेषु वधूवरयोस्तारादेवतामातृकाक्षरविन्य-सनं शुभवेदिकायामन्यत्र भागे सव्यके डोलास्थानं मङ्गलाशंसनिकमन्यत्राङ्गणानां सान्धारि-कानां सहस्तंभकल्पनानामेका वै क्षुद्रवधूका द्विका त्रिका चतुष्कावधिकाऽनेकवधूवराणां विवाहमाण्डपकं तच्छालाकं वाथो सहवितानं नानालङ्करणं बहुचित्रकं विषमनेत्रविहीनं मनोहरकम्बलास्तरणकं वाथो एरकटास्तरणकं मुखभागेषु सहरङ्गवल्लीवितानरचनं कदलिका-पूगनारिकेलद्राक्षालताकवचिताङ्गमध्यचत्वरस्थानकं मनोहरसमदृष्टिनवरङ्गकल्पनं ग्रामेषु नगरेषु वै सर्वत्र शुभानेकमनोहररचनाकं मङ्गलवाद्यवेशनस्थानोल्लसितमुदगाननमितित्युवाच भगवान् नारदः ॥

पाठः—५१

(भूमिलम्बादिक्रमकथनम)

अथेह पुनर्भूमिलम्बविधिं व्याख्यास्याम इत्याह भगवान् नारदः। इह वै सर्वाणि काल्पनिकानि सप्तधा भवन्ति सिद्धासिद्धप्रदेशकल्पितानीति। गोपुरनगरद्वारदुर्गद्वारक-मुखान्युत्तमोत्तमवास्तुकानीह वै युग्मयुग्मसङ्ख्यकाऽगाधता भूमिलम्बस्य। प्राजापत्यानां

सूत्राणां विंशतिकमुखं द्वात्रिंशत्कान्तमथो प्रासादमण्टपप्राकारसालावरणकभित्तिमुखान्युत्तमवास्तुकानीह वै युग्मयुग्मकाऽगाधता भूमिलम्बस्य । सूत्राणां षोडशकं वाष्टादशकं विंशतिकमथो भवनसदनपूर्वशालातटाकवापीकूपमुखानि मध्यमोत्तमवास्तुकानीह वै युग्मसंख्यकाऽगाधता भूमिलम्बस्य । सूत्राणां दशकं द्वादशकं तदधिकं वाथो शालानां सदनभागगेहानि मध्यवास्तुकानीह वै चैकसंख्यकाऽगाधता भूमिलम्बस्य । सूत्राणामष्टकं दशकमथो वारणवाजिशालान्तःशालामुखान्यधमवास्तुकानीह वै चैकसंख्यमगाधत्वं भूमिलम्बस्य सूत्राणां षट्कं सप्तकमष्टकमाहो तदधिकमथो ग्रामग्रहतिर्यक्शालाक्षुद्रगेहचत्वरालिन्दस्तंभनिकाप्राकामुखान्यधमाधमवास्तुकानीह वैकसंख्यमगाधत्वमुर्वीलम्बनस्य सूत्राणां त्रयं वा चतुष्कं पञ्चकमाहो वै सर्वत्र कल्पनेषु वास्तुभागवलयिकमाण्डलिकानि गोष्ठपञ्जरोपशालाभित्तिकनानाङ्गणभित्तिशालामुखानि क्षुद्रवास्तुकानीह वै सूत्राणामेकं वाहो द्वयं प्रयोज्यं व्यासे भाग एकद्वित्रिकसूत्रपातं भूमिलम्बनमस्येत्युवाच भगवान् नारदः । अथ पुनर्वै कल्पनप्रमाणज्ञास्तक्षकाः शिल्पिनः पारावकाः स्थपतयः कारुकाः सर्वे वै निश्चित्य चालाकनिर्माणात्पूर्वमचञ्चलमगाधमवाप्तेष्टिकासुधाचिक्कणकेष्टिकाजालं घनीकृतं गजपादकैर्धट्टनकैरारात्स्थले दृढीकलनमाहो काल्पनीकृतं शिलाघट्टितकं क्वचित् दुर्गेष्टिकाघट्टितकं नानाभूमिकं परिखायां वै सहावतरणपङ्क्तिकं कालेन कल्पनेन वै दार्ढ्याधिक्यं युक्त्या प्रयोज्य विविधकल्पनाविरुद्धं क्वचित्कल्पनान्तरभित्तिभूमिलम्बनोपेतं वै स्थापयेयुरिति होवाच भगवान् नारदः ॥

पाठः—५२

(सकलभित्तिप्रमाणकथनम्)

अथेह पुनर्भित्तिप्रमाणलक्षणक्रममुदाहरिष्याम इत्याह भगवान् नारदः । सर्वत्र वै प्राण्यावासयोग्येषु काल्पनिकेषु पूर्ववत्प्रक्लृप्तेष्वथो भूमिलम्बनेषु चिक्कणेष्टिकामुखैरापूरितेषु निःसलिलार्द्रकेष्वतो जगतीकलनं प्राप्तेष्विमे स्थपतिभृत्या मानज्ञाः प्रमात्वा सूत्रेण कल्पनतलानि वै तत्र चतुष्कर्णिके भागे पक्षयोर्द्वयोः क्षुद्रसूत्रमाहो पुनरिष्ठिकामुखधारणतन्तुकं स्थापयित्वा प्रमात्वा दाण्डिकं मुखं चातुष्कं द्वारोपान्तभागेष्वथो देहलीशालाचत्वरभित्तिगेहमुखानां कल्पनानां क्रमाद्वाहो कालेनैकेन सकलकल्पनानां चतुष्कर्णिकं भागं प्रकल्पयेयुरिति । क्वचिदथो वै भित्तिकारास्तत्तत्प्रमाणोल्लसितं स्थलं निश्चित्याथो भागे दृढघटनशिलाप्रसारणपूर्वकं वै प्रनीत्वा तथेष्टिकाखण्डमुखधारणकल्पनमेकसूत्रोन्नातिकं तदर्धप्रमाणं क्वचिदाहो प्रकल्प्य क्रमादवान्तरस्थलं सुधेष्टिकाकल्पनैर्दृढं प्रत्यहं पूरयित्वा शोभामङ्गणगवाक्षप्रावरणक्षुद्रतलमेशिकावाजनपीठिकाविजिमारकमुखानि प्रनीत्वा स्थलान्यथो क्रमकल्पनभित्तिमिह वै पूर्ववद्भूमिलम्बनेषु एकसूत्रव्यासं क्वचित्तदर्धतदर्धतदर्धतदर्धकव्यासं वाहो

सर्वासां वै मुखभित्तीनामथो वै किञ्चिन्न्यूनमेकहस्तं वा द्विहस्तं त्रिहस्तमवाग्भित्तिकं कचिदथो कुड्यानां तन्न्यूनं वा मानं प्रयोज्य पूर्ववच्चतुष्कर्णिककल्पनमथोऽवान्तरतलपूरणक्रमादुपर्युपरि वै पादानां कचित्सुषिररन्ध्रपादानामाहो स्थूलानामथो फलकानां पातानिकस्थलं वै विसृज्य दृढीकृत्य तिर्यग्दारूजकानामुपरिपटलाच्छादिकजेपकमुखानां वै स्थलानुकूलकल्पनमुशन्ति मुनीश्वराः। सर्वेषु वै प्रासादभवनग्रामग्रहकाल्पनिकेषु वास्थलोन्नतायतिकवैशाल्योर्ध्वमानति र्यङ्मानयोजनं दृढसन्धिरेचकमुपरि वै भौमकल्पनेषु स्थलेष्वाहो स्थानेषु निश्चायकपत्रमानं वाहो नीत्वा पुरतः पश्चाद्भागेष्वाहो पार्श्वस्थलेषु कल्पनानुकूलप्रमाणं पूरयेयुरिति होवाच भगवान् नारदः ॥

पाठः—५३

(अधिष्ठानलक्षणकथनम्)

अथेहाधिष्ठानक्रममुदाहरिष्याम इत्याह भगवान् नारदः। नानारूपेषु वै सर्वेषु काल्पनिकेषु प्रासादगोपुरदुर्गद्वारपरिखाजनकास्थानकेष्वथो कचिन्मण्टपशालाभौममुखेषु वै कालकल्पनशोभारक्षणायाधिष्ठानं स्थलभेदभिन्नं स्थलमतं कल्पनमतमाभिवदन्तीति। तत्र वै भूमितले प्रखरखातके त्रिभागाधिष्ठानमथो मृदुखातके सैकतार्द्रतनुमृत्तिके पञ्चभागाधिष्ठानमथो वै माध्यमिके वनभागे द्विभागाधिष्ठानमथ चाहो मण्टपनयशालाभौमिकमुखकल्पनानुकूलमाधिष्ठानं स्थापयेयुरिति होशीनरः। अथामुष्मिन् वै काल्पनेऽधिष्ठानके मात्वा सूत्रेण कार्यज्ञास्त्वथो भूमितलात्तत्तत्कल्पनानुकूलं व्यासव्यासहीनमण्डलमुखमुरीकृत्य स्थलमैशानवासववह्निमुखेषु वै स्थानेष्वष्टसु चतुष्कर्णिकां मध्यकर्णिकां सहभागरेखिकां प्रकल्प्याथो तद्भागरेखिकां शिलापटलावलीमुपनीयुरिति। अथो वै हस्तप्रमाणकं विभज्य भागं विरेखिकं वाहो सहरेखं पुंशिलाशकलैर्दोषहीनैर्दृढैरुपर्युपरि नीत्वाऽचञ्चलक्रियं सहचिक्कणिकापातं ससुधं वाहो सहशिलाखण्डकं जगतीमुखप्रातिमुखवाजनकपोतवृत्तकुमुदवप्रकंपवाजनकन्धरोर्ध्वगलपद्मपट्टिकाप्रस्तरणमुखानि स्थलवेशनानि विभजेयुरिति। तक्षणतलान्यथो सन्धेयुरुपसन्धेयुः सहचतुष्कर्णिकाभिरथो वै मध्ये मुख्यरेखिकोल्लसितनानाङ्गणतलं सहचित्रविन्यासं कचिदथो सोपानकं कल्पयेयुरिति। कृतेष्वेवमधिष्ठानचतुष्कर्णिकं यथास्थलविभवं मध्यतलं समरेखं समसूत्रविन्यासं पूरयित्वा तनुवालुकाचिक्कणशर्करामृत्स्वण्डेष्टिकाखण्डैः समतलयोजनमथो वै प्रमात्वा कालेनैकेन वाहो मासेनैकेन द्विमासकेन षाण्मासकेन तूष्णीं स्थित्वाऽऽपाद्याऽधिष्ठानदार्ढ्यतां मण्टपेषु वाहो नयशालाविवाहशालाचत्वरमुखेषु विविधेषु काल्पनिकेषु निर्माणमेकमुखमाहो द्विमुखं त्रिमुखं वाथ चतुर्मुखं स्थापयेयुरित्याह भगवान् नारदः ॥

REVIEWS.

Andhra University College Telugu Association Bulletin No. I—October 1932. Pp. 28. One illustration.

We welcome this venture of the Telugu students of the Andhra University under the able editorship of M. R. Ry., Pingali Lakshmikantham Garu, M.A. The bulletin contains many interesting articles all in Telugu. All the articles show the influence of modern critical inquiry. It contains a short appreciation of Andhra Nayaka Satakamu, a note on the Ramayana of Tulsidas, an estimate of the poetic genius of Tikkana and a fine study of Sakuntala of Kalidasa. We wish every success for this enterprise.

Mandaravati—Author: M. R. Ry., K. Krishnamacharya, B. A., L. T., Principal, Sanskrit College, Tirupati. Pp. IV, 128, Published by Vavilla Ramaswamy Sastrulu & Sons, Madras.

This is a very interesting romance in Sanskrit from the hands of M. R. Ry., K. Krishnamacharya. It removes to some extent the long-felt want of modern productions in Sanskrit prose in a simple and chaste style. It is very appealing to all.

The story is taken from Kshemendra's Brihat-kathā-manjari. He has woven the story of Mandaravati into the episode of Kanakamanjari from the story of Hamsavali. He has introduced several changes into the story to make the episode more realistic and human.

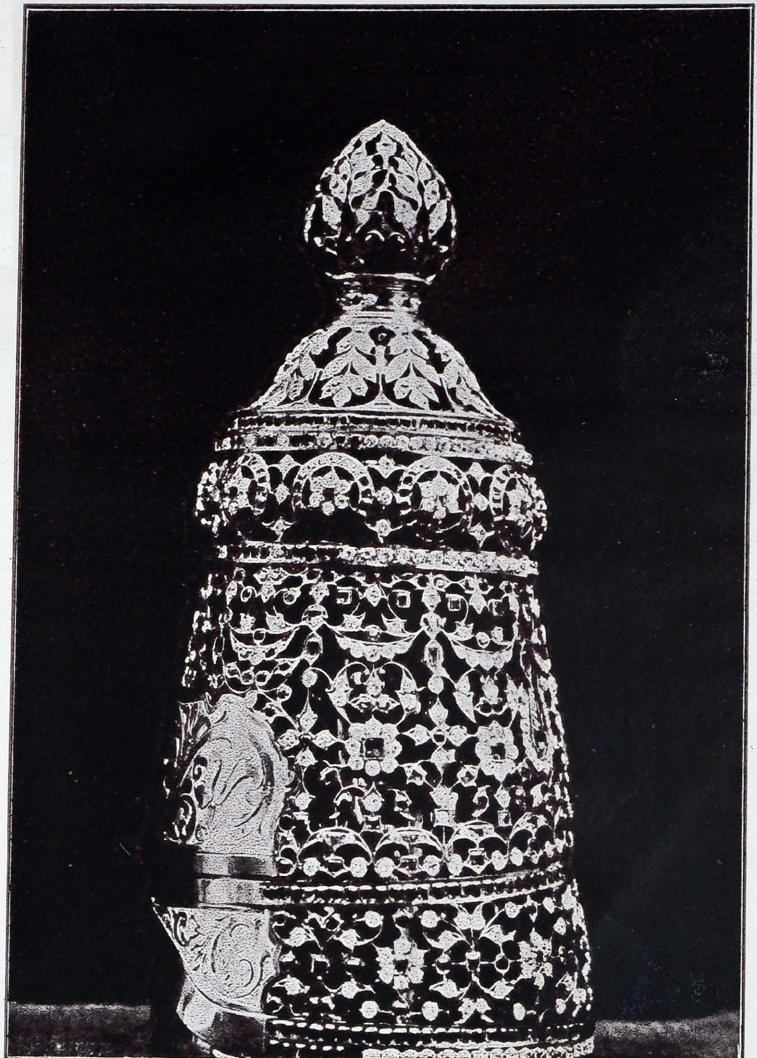
The book is accompanied by a summary of the romance in English which would be useful to the student population also. This interesting work is a fit text book for colleges and High School classes.

Sri Venkatesa Pathikam—by M. R. Ry., C. V. Subrahmaniam, Vellore. Pp. 8, 2.

This is a small pamphlet in Tamil in praise of Sri Venkatesvara of Tirumalai. The pamphlet contains verses which are of a very high order of devotional interest.

Gopalakrishna Bharati—by M.R.Ry., M. S. Ramaswami Aiyer, B.A., B.L., L.T., with a foreword by Hon'ble Justice Dr. K. Krishna Pandalai. Pp. 68, viii.

All those familiar with Tamil must know of that immortal production called by the name of Nandanar Charitram songs from which are the household property of every lover of South Indian Music. As is generally the case very little is known about the life of its author. We are indebted to M.R.Ry., M. S. Ramaswami Aiyer well-known in the field of South Indian Music for an authoritative booklet dealing with the main incidents in the life of Gopalakrishna Bharati its famous author. This booklet is the outcome of a series of lectures delivered under the auspices of the Annamalai University in January, 1931. One can easily pass a pleasant hour in company with great musical genius of the last century while reading through the interesting narrative. The closing chapters dealing with the service of Bharati to music are full of suggestions for the further development in South Indian Music and are worth careful study. He differentiates in a scientific manner the merits and demerits of recitative and lyrical types of music and assigns Bhārati to the former class and shows that there is a genuine necessity for the type of musicians like Bharati.



4. Left Side View of Ratna-Kiritam of Sri Malayappasvami
(Processional Image of Sri Venkatesvara).

శ్రీరస్తు

"తిరుకురళ్" గ్రంథములోని కామకాండము.

నాగపూడి. కుప్పుస్వామి శాస్త్రి రచితము.

ద్రావిడభాషయందుఁ బ్రసిద్ధంబగు "తిరుక్కురళ్" అనుధర్మశాస్త్ర గ్రంథము తిరువళ్లువర్, అను నొకమహనీయునిచేవ్రాయఁబడినది. అతఁడు వళ్లువజాతియందుఁ బుట్టినవాఁడు. వళ్లువజాతి చాతుర్వర్ణ్యములకు వెలియగు నొకజాతి.

ఆ'కురళ్' అనుగ్రంథము ధర్మార్థకామము లను మూడుకాండములు గలది. మోక్షకాండమును గవి యధమజాతివాఁ డగుటవలననో మఱి యే హేతువువలననో వ్రాయక విడిచిపెట్టెను. అతఁడు వ్రాసినధర్మార్థకామకాండములలో ధర్మార్థకాండములు రెంటిని నిప్పటికి 45 సంవత్సరములకుఁ బూర్వము గొప్ప పండితుఁడును గవియును శ్రీవిద్యోపాసకుఁడును కైవల్యనవనీతమను నద్వైతశాస్త్రగ్రంథమును నాంధ్రంబునఁ బద్యకావ్యముగా వ్రాసి స్వవిరచిత విపుల వ్యాఖ్యానముతోఁ బ్రకటించి యాంధ్రమహాజనులకు మేలు కావించిన వారును నగు కనుపర్తి-వేంకటరామ శ్రీవిద్యానందనాథు లాంధ్రంబున నర్థకందములుగాఁ బరివర్తనముచేసి స్వకృతవ్యాఖ్యతోఁ బ్రకటించిరి. వారు కామకాండము నేలొకో వ్రాయరైరి. అందు రెండుదశకములను నే నాంధ్రీకరించితిని.

నాగపూడి-కుప్పుస్వామయ్య

ప్రథమదశకము

కామినీవిలోకనాహాతివర్ణనము.

క॥ సొమ్ములఁ గొమరారెడురూ
పమ్మదె కననమ్యో నమరభామామణియో।
నెమ్మి తలమిన్నయో చెలు
వమ్ములరెడుకొమ్మయో ధ్రువమ్ముగ నెఱుఁగన్ ॥

ఆ॥వె॥ వలపుగొలుపు నిట్టిలలన నాచూడ్కికిఁ
దాను మాఱుచూడ్కిఁ దార్చు టరయ ।
నన్నుఁ దానె మార్కొనంగఁ జాలియు సేనఁ
దోడి తెచ్చె ననఁగఁ దోఁచు మదికి ॥

ఆ॥వె॥ ఇంత కెన్నఁడేని యెఱుఁగనే మృత్యువు
నిపుడు దాని నాకు నెఱుఁగనయ్యె ।
నువిదరూపు దాల్చియుండు దానికి నొప్పుఁ
గఱికుచుఱుకువాలుఁగన్నుదోయి ॥

క॥ అత్తరుణి సరళసుగుణో
దాత్త యగుంగాని కన్నుఁదమ్ములు సమరా ।
యుత్తము లై తనుఁ గనుసరు
బిత్తరిచూపుల నొనర్చు విగతాసువుగాన్ ॥

ఆ॥వె॥ ఇద్ది మృత్యువాక్కొ యింపారుచూడ్కియో
లేడిలేమ సంచలించుచూపో ।
వాలుగంటిచూడ్కిఁ గ్రాలునీమూఁడును
శాతలలితతరళరీతు లడర ॥

ఆ॥వె॥ కొమ్మ కన్నుబొమలఁ గొండొక యెడచేసి
కఱకుఁజూడ్కి మఱుఁగుపఱచెనేని ।
నను వడంకఁ జేయు నలినాక్షికనుదోయి
నగులు సేయకుండు నిక్కముగను ॥

క॥ మదవతినిక్కుఁజనులపైఁ
బొదలెడునంశుకము లలితముగ నొప్పుఁ గదున్ ।
మదగజనయనము మూయఁగఁ
గదియించిన మూఁతపటముకరణిం దలఁపన్ ॥

క॥ కలన నెదుర్పనివారలఁ
గలఁచెడు నాబలము కాంతకమనీయరుచుల్ ।
విలసిల్లునుదుటి కొకటికె
పొలిసెనె మది నబ్బురంబు పొదలఁగ నకటా ॥

క॥ హరిణనయనములఁ గేరెడు
తరళవిలోకనము లంచితం బగుసిగ్గుం ।
గరమొప్పఁగఁ దరళాక్షికి
నరయంగా నన్యభూషణావళి యేలా ॥

తే॥గీ॥ ఆనినంగాని సురుచిరం బైనమధువు
చవులఁ బుట్టింపనోపునె యువనియందుఁ ।
గాంతఁగనుసంతమాత్రానఁ గలుగఁ జేయుఁ
గ్రొంజవులు డెందముల మరుల్కొలుపు వలపు ॥

ద్వితీయదశకము

సంజ్ఞావిజ్ఞాపితకామవర్ణనము

ఆ॥వె॥ ఇంతివీక్షణంబు లిరుదెఱంగులు గాఁగ
నివ్వటిల్లు నొకటి నొవ్వొనర్చు ।
నొండు నాదునెగులు నొక్కింతలో మాన్పు
మందుగాఁ జెలంగు మానితముగ ॥

ఆ॥వె॥ నాకుఁ గానరాక నళినలోచన నన్నుఁ
గాంచుచిన్నిసోయగంపుఁజూపు ।
వలపులోని సగమువలెఁ దోఁచుచున్నను
సగముకంటె నెక్కుఁ డగుట నిజము ॥

క॥ మగువ ననుఁ జూచి సిగ్గున
మొగ మించుక వాంచు టరయ మునుకొని మాలో ।
నెగడిన మోహపులతకుఁ
దగఁ జేసిన సలిలసేచనంబయి పరఁగెన్ ॥

ఆ॥ వె॥ కాంత నేను జూడ నెంతయు సిగ్గున
నేలమీఁదఁ దాను నిలుపుఁ జూడ్కి ।
నవల నేను జూడ్కిఁ దివిచినఁ జిఱునవ్వు
వాలయ మగుడ నన్నుఁ బొలఁతి చూచు ॥

క॥ ననుఁ దిన్నగఁ జూడకయు
న్ననుఁ విన్నను వొప్ప నొక్కనయనము నాకుం ।
చన మొనరించినయనువున
ననుఁ జూచి మెఱుంగుఁబోఁడి నగుఁ దనలోనన్ ॥

ఆ॥ వె॥ పరులపోల్కిఁ దాము భాషించుచున్నను
నొక్కనిముసమునన యొండొరువుల ।
మదుల నివ్వటిల్లు మరు లెఱుంగఁగవచ్చు
వారిచందములను వరుసఁజూడ ॥

తే॥ గీ॥ ఒల్లమి బయల్పడఁగఁ బరుపోక్తు లాడి
చుఱచుఱం జూచు టెల్లను జూడఁ బరుల ।
కరణిఁ గానంగఁ బడుదురు గాని నిక్క
మట్టివారికి మదిఁ బ్రేమ యగ్గలంబు ॥

క॥ తను దీనాననుఁడై నేఁ
గనుఁగొన మదిఁ గరఁగి లేనగవు దళుకొత్తన్ ।
ననుఁ గనుఁ జెలి మోహము పే
ర్చినకాంతకు నగవు క్రొత్తచెలువం బొసఁగున్ ॥

ఆ॥ వె॥ మదుల నెసక మెసఁగుమరులు గానఁగనీక
క్రొత్తవారిపగిది రిత్తచూడ్కి ।
లీల నొండొరుల లెక్కసేయనిచంద
మమరుఁ బ్రియులచూపు లందయరయ ॥

క॥ కాముకులు సరసలలితో
ద్దామప్రేమములు నెఱపుతమచూపులచేఁ ।
దా మిరువురు నియ్యకొనం
గా మాటలతోఁ బనేమి కామముఁ దీర్పన్ ॥

DEVASTHANAM NOTES

TIRUPATI DEVASTHANAM BILL

Sir,—The necessity for a separate Bill for the Tirupati Devasthanam alone in spite of the Madras Hindu Religious Endowments Act II of 1927 has not been sufficiently made out. The Select committee has admittedly so modified the original Bill that it underwent material and radical changes involving sweeping alterations in the present administration. This institution is governed by the Privy Council Scheme and Rules framed by the District Court which has immediate control over it in all matters. By this measure, the legislature attempts to override and supplant the Judiciary. It seeks also to create a breach in the accepted constitutional principles and the avowed traditions of responsible Government. The liberty of religious profession not only of the citizens of this province but in other provinces as well, is sought to be seriously affected. The situation for the interference of the Government to withdraw the management of this institution voluntarily vested in the line of the present administrator, has not also arisen. The Judiciary which is exercising its close control over the management has not confessed its inability to deal with this institution to call in the aid of the legislature.

A close perusal of the proposed Bill will disclose that there are seeds of disruption in the composition of the committee and apparent contradictions and anomalies in the powers vested in the Commissioner and the Committee. It would seem that the Bill will substitute the present benevolent unitary system of administration by far too complex a machinery comprising, a Commissioner, the Committee, the Hindu Religious Endowment Board, the Local Government, the two Advisory Councils of Mirasidars and taluk ryots. This mixed and composite administrative body of elected and nominated Committee members, with perhaps no men of judicious temperament or executive experience but belonging to different and diverse creeds and hold various views on religion and temple rituals, and entire strangers to the local conditions, customs and regulations governing the temple, is bound to lead to friction resulting in dire consequences to the institution and the members relating thereto. Another strange feature about the Bill is that in the choice of elected and nominated members of the Committee, it is only the Hindu electorate that has the voice, while the Council and the Select Committee secured a thumping majority in passing the Bill without any such restriction. Yet another any striking feature is that the administration is made to be run with the 2 Advisory

Councils selected from the mirasi and service-holders and the ryots of the taluk, the two fruitful sources of annoyance to the administration as at present experienced. It is worth noting the *obiter dictum* of the High Court when it observed "that committee and joint trusteeship were found not calculated to secure efficient management being too cumbrous a machinery to work smoothly and effectively and that occasional visits from persons not resident in the immediate neighbourhood would hardly afford sufficient check." Does the Bill under contemplation afford any such remedy?

The provisions of the Bill read like bye-laws and the Bill does not possess the dignity of a statute. It will be amusing to note that a special section is devoted to the preparation of an establishment list and the scale of pay. Really this does not deserve to be a permanent provision in a statute which the Bill claims to be! Again the rights and duties of the Commissioner and the Committee are ill-defined and at times contradictory. There is complete omission in that no provision is made for the management of the taluks and for the custody and disbursement of cash and valuables such as are attended to at present by the Treasurer appointed by the District Court. Does this mean such officers are dispensed with by the appointment of an all-important Commissioner!

Evident cases of clash between the the proposed Bill and the prior Act II of 1927 are discernible even on a cursory glance, especially in respect of the provision made in regard to the control of the hereditary, and non-hereditary subordinates; the interference of the Hindu Religious Endowments Board as supervising or appellate authority; the levy of one and a half per cent contribution on the income of this institution when the Hindu Religious Endowments Act "shall cease to be in force;" the utility of the surplus funds whether consistent or inconsistent with any charitable, religious or educational objects and purposes of the Devasthanam and the abrogation of the personal liberty vested in any worshipper to question or attempt to correct the acts or misdeeds of the Commissioner or of the Committee, provided for in the prior Act and in Section all 92 of the Civil Procedure Code. Do not all these suggest even to a layman that this piece of legislature is wholly and morally an indefensible measure?

As Lord Sankey recently observed, if we cannot strive to be ideally perfect, we can at least aim at what is practically possible. Let the public say whether the Bill is one such attempt.

"*Hindu*"—4-1-33.

"*Justice*"

THE TIRUPATI BILL.

The Governor of Madras will be doing a signal service to the Hindu India if he stands by British Justice and its accredited statesmanship by witholding his assent to the Tirumalai, Tirupati, Devasthanams Bill. The speed with which it was ushered into the Madras Council, the short-sighted report of the Select Committee the questionable conclusion of the readings of the Bill the opposition to even the commonsense amendment of the Advocate-General, is proof eloquent that this measure is the ill-fated and still-born child of a party-pact bent upon having a "pound of flesh" at any cost. It is fervently hoped that the Governor of the Province is giving his anxious attention to the Bill. Thousands of protests have been and are daily being sent up to the Madras Govenment from different parts of India and hundreds of resolutions from religious and other heads of institutions, have been submitted to the Viceroy to discountenance the ill-conceived Bill and to thwart the selfish motives of an interested few. Recently the Governor of Madras personally visited "this Temple of All India Importance," as admitted even by the Select Committee Report, and His Excellency was personally acquainted with the facts and figures, and the enormous strides this administration has taken from 1843 towards the ever-growing improvement of the Temple resources.

During the regime of the present Mahant Sri Prayaga Dossjee, four big Taluks yielding nearly 10 lakhs of rupees have been purchased at a cost of nearly a crore of rupees, and several big and monumental buildings, constructions and projects like the Electrification in Lower and Upper Tirupati were undertaken and achieved with complete success. The District Judges have spoken in glowing terms about the statesmanship, grit and capabilities of this Mahant on several occations in Judicial pronouncements. The continuous and uninterrupted reign of over 30 years of this able administrator is almost unparalleled in the annals of religious institutions throughout India. The fact that this institution has survived the malicious attacks of several local partisans and is being governed by a Scheme framed by the Privy Council is enough to make further Legislative enactments, a redundancy. The Hindu Religious Endowments Act II of 1927 has already shaken the religious fervour of the pilgrim public as is evident from the progressive fall in the Temple income ever since its inception. Any further interference by the enactment of the Bill pending the Governor's assent will severely result in the

closing of the temple itself and the faithful few will be driven to the necessity to achieving spiritual salvation by devoting the funds earmarked for Sri Venkatesvara, for other allied purposes nearer home.

After all, this measure is not going to bring in any reform as it presumes. It would only substitute the honorary, benevolent Trustee by a high paid Commissioner and equally costly committee from different parts of the Presidency. The administrative machinery is not going to be bettered. The Treasury balance is not going to be improved. The agitation carried on by the Ryots' Association in the Taluks has greatly affected the Taluk Revenue. The Legislature by this party measure has sown the wind and will reap the whirlwind. The originators of the Bill will lose nothing: but the effect the Bill will produce abroad will be immense to the great detriment of the present administration.

Let the Governor-in-Council therefore consider these adverse circumstances calmly and deliberately and act advisedly before riding rough-shod over the religious susceptibilities of millions of Hindus and break Britain's pledge in the Queen's Proclamation. It is never too late to mend.

"*Swarajya.*"—*dated*, 30-12-32. "Truth".

WELCOME ADDRESS

ON THE OCCASION OF HIS TAKING CHARGE OF ADHIKARI'S PLACE ON THE TIRUMALAI HILL

To

M.R.Ry. SRI BAVAJEE NARAYANA DASJEE, VARU,

SRI VICHARANAKARTHA'S ADHIKARI,

Tirumalai Hill.

We the residents of this Holy village, Tirumalai, most humbly welcome you again in our midst as Sri Vicharanakartha's Adhikari Varu. Though this exalted place was created three years ago by His Holiness after his recovery from the illness, the head-quarters was only at Chittoor. But now it was shifted to this Holy place which we feel overjoyed for many reasons.

We cannot be quiet without mentioning the high qualities of head and heart which you possess in discharging the responsible work entrusted to you when His Holiness had been on pilgrimage. We earnestly feel that by having your head-quarters here there is greater chances of serving Lord Sri Venkatesvara and His devotees from far and near at the Holy Seat of Sri Swami Hathiramjee.

We feel confident that with your extraordinary patience, sympathy and keen intellect you will carry on that responsibility so kindly entrusted to you by Sri Mahantjee Maharajjee.

May God Sri Venkatesvara bless you with long life and prosperity.

Tirumalai Hill,
25th December 1932.

RESIDENTS OF TIRUMALAI.

REPLY ADDRESS

GENTLEMEN,

I thank you very much for the honour you have done me. It is the wish of Our Lord Sri Balajee that I should serve at His feet as representative of His Holiness Sri Mahant Maharajjee and Vicharanakartha and I feel I am proud of having my head-quarters at His Holy feet.

I owe a duty, a public duty, to serve all those who come here on pilgrimage from far and near to provide them all facilities for their worship and to render all possible assistance that lies in my power for their short sojourn. This duty I say, I cannot do satisfactorily except with the hearty co-operation of one and all of you—the residents of this sacred place.

I look to you for your help and to extend your sympathy at all times in the manner you have expressed in the address you have given me. With your help and sympathy I feel I am confident that I would carry out the trust reposed in me by His Holiness Sri Mahant Maharajjee and our labours will enhance the prestige and public confidence what His Holiness is enjoying in the administration of Tirumalai, Tirupati &c. Devasthanams.

I once more thank you, Gentlemen, for all the kind words you have said about me.

NARAYANA DOSS.

PANCHAMA ENTRY INTO HOARY TEMPLES

A MEMORIAL

To

HIS EXCELLENCY LIEUT., COL. RT. HON'BLE
SIR GEORGE FREDERIC STANLEY, P.C., G.C.I.E., C.M.G.,
GOVERNOR OF MADRAS PRESIDENCY
MADRAS.

MAY IT PLEASE YOUR EXCELLENCY,

We, the undersigned Archakas, Acharya Purushas, Mirasidars and other citizens of Tirupati who are the worshippers in the Tirumalai, Tirupati, etc., Devasthanams most respectfully crave your Excellency's indulgence to bring the following to your kind and favourable consideration.

We view with alarm and condemn the agitation that is now being carried on in certain quarters for allowing entry inside the temples to the Adi Dravidas and other classes excluded by Agamas, throughout the country, and the threatened legislation to bring it about.

2. We are deeply convinced that the entry of the said classes in the Hindu Temples, is a sacrilege, being opposed to Hindu Sastras, Agamas, Tradition and immemorial usage which alone govern the said institutions, and is destructive of their religious sanctity.

3. The Hindu temples cannot in any sense be said to be public institutions as they were, according to historical account, not endowed by the state, but constructed and endowed by pious Hindus for the performance of Agamic rites and observances therein.

4. From time immemorial, so for as Tirumalai Devastanam is concerned the said classes used to go only up to the Alipiri Devastanam at the foot of the hills where separate facilities for religious worship have been amply provided for the said classes. No organisations or authorities have any right to make any alterations or innovations in these matters.

5. It is our firm belief that if the prohibited classes are allowed to enter the Hindu temples, the religious efficacy thereof which is associated with their Agamic rituals will vanish.

6. We feel no hesitation in submitting that the vast majority of the population in the country including the Heads of the various Religious mutts is of this firm belief and is opposed to any innovations in the existing usages.

7. We therefore humbly beg that your Excellency's Government will refuse to accord sanction to the introduction of any Bill to enable the entry of the prohibited classes into the Hindu Temples.

We beg to remain
Your Excellency's Most Loyal subjects,
CITIZENS OF TIRUPATI.

శ్రీమన్మహారాజరాజశ్రీ

మహాఘనతచెందిన మద్రాసు రాజధాని

గవర్నరుగారి దివ్యసముఖమునకు.

తిరుమల తిరుపతి వగైరా దేవస్థానములయందు భగవత్సేవాపరులైన మేమందరమున్ను మిక్కిలివినయముగా చేసికొనువిన్నపములు :—

(1) హిందూదేవాలయములలో ఆదిద్రావిడులు మొదలగు ఆగమనిషిద్ధమయిన కొన్ని తరగతుల జనులను ప్రవేశపెట్టుటకై కొందరు ప్రకృతము చేయుచున్న ప్రయత్నములను గురించి మేము చాలావిచారమున్ను భయమున్ను పొందియుండడమేగాక ఆప్రయత్నములు అయుక్తములని అభిప్రాయపడుచున్నాము.

(2) హిందూదేవాలయములలో సదరు తరగతులవారు ప్రవేశించుట హిందుశాస్త్రములకున్ను ఆగమములకున్ను హిందూమత సంప్రదాయములకున్ను అనాది ఆచారములకున్న విరుద్ధముగా వున్నవని మాయొక్క దృఢమైన విశ్వాసము సదరు హిందూదేవాలయములలోని పూజాదికైంకర్యములు ఆగమ

శాస్త్రాదులవల్లనే యేర్పడియున్నందున అందుకు విరుద్ధముగా ఆదిద్రావిడులు మొదలగువారు దేవాలయములలో ప్రవేశించుటవల్ల అందలి మహిమయే నశించుననుటకు సందేహములేదు.

(3) దేశచరిత్రములవల్ల హిందూదేవాలయములు ప్రభుత్వమువారివల్ల స్థాపింపబడినవి కావనిన్ని భక్తులవల్ల తమ శ్రేయస్సుకొరకు ఆగమశాస్త్రాను సారముగా కైంకర్యములు జరుగుటకుగాను యేర్పరుపబడినవనిన్ని తెలియవచ్చు చున్నది.

(4) తిరుమల దేవస్థానము విషయమై ఆదిద్రావిడులు మొదలగువారు కొండ అడుగుననుండు అల్విరి దేవస్థానము వరకుమాత్రమువెళ్లి అచ్చట పూజలు సలుపుకొనుట ఆచారముగా నున్నది. ఈ విషయములో నూతనమైన మార్పులుచేయుటకు ప్రభుత్వమువారికిగాని మరియితరులకుగాని యెంతమాత్రము అధికారములేదు.

(5) హిందూదేవాలయములలో ఆదిద్రావిడులు మొదలయినవారిని ప్రవేశ పెట్టిన యెడల అచ్చట ఆగమ శాస్త్రోక్తానుష్ఠానములవల్ల కలిగియుండు మహిమలు బొత్తిగా నశించునని మాయొక్క దృఢమైన నమ్మకము.

(6) దేశమందలి అనేక మహాజనులకున్ను మఠాధిపతులకున్ను మామూలు ఆచారములయందు క్రొత్తమార్పులు కలుగచేయకూడదనుటయే అభిప్రాయముగానున్నది.

(7) కాగా హిందూదేవాలయములయందు ఆదిద్రావిడులు మొదలగు కొన్ని తరగతి వారిని ప్రవేశింప జేయుటకుగాను చట్టములను కొనివచ్చుటకు ప్రభుత్వమువారు ఉత్తరవు యిప్పించకూడదని మేము వినయముతో ప్రార్థించు చున్నాము.

ఇట్లు, అత్యంత విధేయులు,

తిరుపతి వాస్తవ్యులు.

OPINIONS NOTED FROM THE VISITORS' BOOK KEPT AT TIRUMALAI TEMPLE

1. I and my family visited the Tirumalai Temple to-day. I also went round the village. I was particularly struck by the cleanliness in the Temple and the sanitary arrangements made for the convenience of the pilgrims that visit Tirumalai. There is still much room to improve the small village round the temple by way of providing side-drains and paving the streets. The temple authorities are very courteous and obliging.

(Sd.) T. L. R. CHANDRAN,
Collector & District Magistrate,
CHITTOOR.

Camp : Tirumalai
Dated the 16th May 1932.

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2. Myself and family visited the temple for Darsanam on 17th and 18th May 1932 and found everything extremely satisfactory. The Sahasranama Archanam and every other Ceremonials were done in a highly laudable manner. The staff of the Devasthanam office and especially the Manager were very careful in paying prompt attention to the needs of the devotees and their welfare. On the whole I should be extremely glad to note that everything was highly satisfactory and admirable.

(Sd.) S. BALAKRISHNIER,
Pleader,
TRICHINOPOLY.

18—5—32.

TIRUPATI HILLS
19th May 1932.

3. Myself and my family visited this Temple to day. The arrangements made for the timely Pujahs and Dharsanams for the pilgrims are most satisfactory. Those in the charge of the temple are very courteous and kind to the pilgrims in general. Had it not been for their kindness towards those who come from long distances for Dharsans, people would have to go away without having satisfactory Dharsan. The management is all that is desirable.

(Sd.) K. VENKATACHELAM, L.M.S.,
CAPTAIN, *Research officer*, MEDICAL COLLEGE,
MADRAS.

Tirupati,
19—5—32.

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4. I am very grateful to the authorities of the temple for the great convenience they gave me to have the Dharsan of the God. The hospitable behaviour is highly commendable.

(Sd.) K. UNNIKRISHNA NAIR,
Deputy Director of Agriculture,
24—5—32. ST. THOMAS MOUNT.

I heartily endorse the above.

(Sd.) Illegible,
District Agricultural Officer,
VELLORE.

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5. I and my brother with the members of our family had Dharsan in the Tirumalai temple yesterday and to-day, and we are greatly thankful to the Temple authorities for their kind help in fulfilling our vow. I have also great pleasure in stating that everything is being managed in an orderly and systematic way.

(Sd.) A. S. VISWANATHA IYER,
District Munsiff,
27—5—32. DHARAPURAM, (COIMBATORE DT.)

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6. I have come to Tirumalai Hills with family and it is with great pleasure I have to note that all possible help is rendered by the Temple authorities with all kinds of hospitality and kindness.

(Sd.) J. SATYANARAYANA RAO,
Camp. Tirumalai Hills, *Inspector of Hindu Religious Endowments,*
29—5—32. *for* EAST GODAVERY DT.

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7. Myself and my family visited the Temple and had worship. The arrangements in the temple are quite satisfactory and convenient to all the worshippers. The temple officers and servants were very courteous and have been showing a genial disposition to all the worshippers and rendering them every possible assistance. Their arrangements for the lodging of the worshippers and the sanitary arrangements are all that could be desired.

(Sd.) A. NAGESWARA AIYER,
District Board Engineer,
29th May 32. MADURA (RAMNAD DT.)

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8. I have visited the temple with family. I am highly pleased with the arrangements which have been made for the benefit and convenience of the thousands and thousands of people who visit the temple. The temple authorities have been very attentive and helpful in looking after their comforts and convenience.

(Sd.) A. S. KRISHNA RAO,
Rao Bahadur,
31—5—32. NELLORE.

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9. I visited the temple in June 1932 and offered my services to Sri Venkatesa as usual. During my stay here, I had all conveniences to offer my services from time to time and the temple authorities obliged me much. I am highly thankful to them. The general management of Sevas is punctual and satisfactory.

(Sd.) SRINIVASA RAO,
Executive Engineer,
of H.E.H. The Nizam's
STATE OF HYDERABAD.

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10. I visited the Temple for the last two days and was very pleased with the reception accorded to me by the temple staff. The daily Pujahs in the Temple are done with great care and attention. In short there is good deal of order and attention in the Temple.

(Sd.) KALYANASUNDARAM,
Tirumalai, Rao Bahadur,
13—6—32. *Retired Dy. Controller of Military Accts.*

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11. I visited this holy temple of Sri Varu with a marriage party and have been much impressed with the courtesy and kindness evinced for the Bhaktas, and the many facilities afforded to them for a satisfactory and hearty Dharsanam. I will be failing in my duty if I do not record my heartfelt appreciation and deep obligations I am under for the interest evinced. Strikingly developed is the appreciative attention I find now bestowed at the time of Dharma Dharsanam when the large and streaming numbers of anxious devotees are sent in batches and given full opportunities to have a hearty Dharsan of the great Deity.

(Sd). R. SRINIVASAVARADACHARI, B.A., B.L.,
15-6-32. *Superintendent, Privy Council Section, High Court*
MADRAS.

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12. I with my people arrived here last night. It is an immense delight to me to see great improvement in all respects, regarding sanitation, comfort of pilgrims etc., that has taken place of old ones, under the inspiring guidance of Sri Mahantji. All the Temple staff have been all attentive and kind to the numerous pilgrims that frequent the shrine of Sri Venkatesvara.

(Sd.) DEWAN BAHADUR C. SRIKANTESWARA IYER,
23-6-32. *Retired Inspector General of Police,*
MYSORE.

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13. With my family I visited to All-India Shrine yesterday and to-day (25-6-32). Being one of those who took part in the public meeting at *Madras held in support of the new Bill, I for one can hardly find any blemish with the management.* To me Lord Venkatachalapathi is as much Saivite as Vaishnavite. With great truth I state here that the Mahantji is to be congratulated on the very efficient management of the Institution. *The public have to be proud of such a management.* I shall make a suggestion to *our legislators that the least they interfere with the powers of the Mahantji in his discretionary sphere of management,* the better will they serve the all-engrossing interests of the worshipping public, which is as wide all All-India. The staff at the Hills are as courteous as they are methodical.

(Sd.) K. R. R. SASTRY,
25-6-32. *Advocate,* MADRAS *and* MEMBER, *Madras Provicial Scout Council.*

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14. I paid a visit this this sacred Shrine this morning with my people. This is the 18th time that I have visited this institution. I am glad to be able to say that never has the management been more efficient than it is now. The staff is all courteous to the numerous pilgrims that resort to this temple from all parts of India. To obtain Dharsan is easy now and is no longer the difficulty than it was formerly.

(Sd.) U. JAYARAMA AIYER,
28-6-32. *Retired Revenue Secretary, to the Government of Mysore.*

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15. On this the first occasion of my visit to this sacred pleace I took all the members of my family and some friends I had the privilege of having had special facilities shown me for Darsanam etc. The arrangements made in the temple for the benefit of the worshippers are *excellent and praiseworthy.* The accomodation that was provided for me is commodious and kept very tidy. I have all praise to bestow on the authorities of the management.

(Sd.) P. M. SIVAGNANA MUDALI,
Tirupati, *Dewan Bahadur,*
3—7—32. ADVOCATE, MADRAS.

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16. I paid a visit to the temple yesterday and to-day with my family. It is gratifying to note that the conveniences of pilgrim public are being attended to with great care and attention and great credit is certainly due to the effiicient management of the Temple by the authorities. Every facility is afforded for the satisfactory Darshan of Sri Venkateswara and the thanks of ourselves and the pilgrims who have the fortune and pleasure to visit the Temple are due to the officers and the staff in the Temple who are exceedingly courteous and attend to the needs with scrupulous care.

(Sd.) J. BALAJI RAU,
10-7-32. *Deputy Collector and Special Assietant Settlement officer,*
CALICUT.

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17. I paid a visit to the Temple to-day and I am glad to note that Temple staff is doing excellent work in arranging for the convenience of the worshippers high and low alike.

(Sd.) T. N. V. RAGHAVAN,
16-7-32. *Under Secretary to Government, Revenue Department.*

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18. I paid a visit to-day. Since my previous visit I find increased improvement in every attentions, particularly I notice that the staff have in constant view the convenience and comfort of all the pilgrims, high and low.

(Sd.) M. RANGASWAMI,
30-9-32. *Deputy Collector* on *Emigration Duty.*

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19. I came here on a pilgrimage to-day and I have been greatly pleased with the arrangements made for the conduct of the festival now going on, the attention paid to the pilgrims including myself and the sanitary and other arrangements made for the occasion. There is increasing popularity in the Institution and in the management thereof and a marked improvement in everything since 1930 when I came here before.

(Sd.) R. SRINIVASACHARI,
2-10-32. *Judge,* CHIEF COURT
PUDUKOTTAH STATE.

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20. I am a monthly visitor to this Holy Shrine and when I come here, I neither bring any one's recommendation nor do I introduce myself. Yet the attention paid to the pilgrims is uniformly courteous and leaves nothing to be desired. The management is a progressive improvement and if I may be permitted to say, does not warrant any change whatsoever in itstitution.

(Sd.) A. C. SRINIVASACHARI, B.A.,B.L., ADVOCATE,
2-10-32. MADRAS.

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21. I visited the holy shrine of Sri Venkatesvara this day with my family and was privileged to have Darshan of the Deity. The temple authorities were obliging and the arrangements made for the conveniences of the Pilgrims are excellent.

(Sd). D. VENKATACHALA AIYER,
4-12-32. *Assistant Director of Survey.*

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22. This is the 4th time that I visit the upper Tirupati and on every one of the latter three occasion, I found the crowd of pilgrims larger than on the previous occasion and I am wonder-struck at the ability of the management displayed by the Temple staff. No pain is spared to arrange for the proper conduct of the prescribed worship to the Deity held in greatest veneration in Southern India and to give every facility to every pilgrim rich or poor to have a Darshan of the deity.

(Sd.) R. KRISHNAMACHARI,
26-12-32. DEWAN PEISHKAR and CHIEF MAGISTRATE,
PUDUKOTTAH.

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23. I with family visited the temple of Sri Venkateswara to-day for Darshanam and was very much pleased with the treatment meted out to us. The staff is very courteous and gives all facilities to strangers. I was very much impressed by the amenities of life in such a difficult place and all the praise is due to the Mahant who is managing the the temple in a very up-to-date way. I hope the Government will not interfere with his management.

(Sd.) M. V. MERCHANT,
4-1-33. MANAGER, *The Great Assurance Co., Ltd.,*
BOMBAY.

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24. My brief visit to the Tirumalai Hills and the Venkateshwar Temple as also the Hathiramjee Math was a revelation to me of the grandeur of the Southern India shrines. Everything is on a grand scale and the actual visits to the Temple that I had and the scale on which the worship is carried on are an indication of the devotion of the ancient kings. Even to-day the Temple is as popular as ever. The Mahant is from all that I heard most popular and respected and it is his Trustee-ship which has been responsible for the great improvement on the Hill. It is such a personality whom the vandalism of the Madras Legislative council is going to appropriate.

JAMNADHAS METHA,
13-1-'33. OF BOMBAY.

A PILGRIM'S COMPLIMENT

N. GANGADHARA KAVI,
RAJAHMUNDRY.

1. సీ. శ్రీ రుక్మిణీదేవి చెలువొప్పనాడంగ సత్యభామ నగించి సరసమాడ
జాంబవతీదేవి చందనం బలఁదంగ భద్ర ముదంబారఁ బదములొత్త
నాగ్నజిత్తు సురటి నలువార వీవంగ లక్షణ లాస్యలీలలఁ జెలఁగ
కాళింది కప్ర నివ్వాళి గావింపంగ మిత్రవింద యొళగు మేళవింప
నిట్టులెనమండ్రు పట్టమహిషులు గొలువ
నుండు శ్రీ కృష్ణునవతార మోయనంగఁ
బరఁగు తిరుపతివేంకటేశ్వరులు గరిమ
బ్రోచుఁగావుత భక్తుల ముక్తులిచ్చి

2. సీ. అద్దిరా యని మాత్మ యాత్రికుల్ పొగడంగ గణనసేయగలేని గదులు గల్గి
రెండె యంతస్థులు లెక్కకు గనబడి వేనవేల్ ప్రజలుండు విరివి గల్గి
గదులు ముప్పదిరెండు గదికి గదులునాల్గు నున్నత సౌకర్య మొప్పుచుండి
బావులు రెండు లోపలఁగల్గి యిరువైపు తనరువసారలు ఘనతగల్గి
నాల్గుయెకరంబులగు భూమి నవ్యసత్ర
రాజ మొకదాని దగ హత్తిరామ మఠము
నాగ నిల్పి "మహంతప్రయాగదాసు
జీ" నినుఁ బొగడ శక్యమే చెప్పుమ నాకు

3. సీ. డోలీలఁ గూర్చుండి కూలీలు మోవంగఁ బోయెడి యాత్రిక పుణ్యజనులు
గోవింద శ్రీరామ గోపాల యని పల్కి చక్కగా మెట్టుల నెక్కు జనులు
తిరుపతి వేంకటేశ్వర గావుమని మొక్క నాయాసమును లేని యాత్రికులును
మూటల శిరమందు మోయుచు సులువుగా చికిలేల నెక్కిన స్త్రీజనంబు
దారిపొడవున దీపికాస్తంభములను
తంతిమార్గంబు మెట్టులవింత పఱచు
మదిదలంచి హత్తీరామ మఠవిభుండు
యాత్రికులకెట్టిసుఖమిచ్చె నహహయంచు

4. పటుతరరుచి శిలాఫలకముల్ విలసిల్ల నలువైపుమెట్టులు వెలయఁజేసి
స్నానసంధ్యలొనర్పఁ గోనేర్లుకట్టించి వేలాదివెచ్చించె విత్తమహహా
రమణీయతేజోవిరాజితసోపానసరణి నల్దిక్కులఁ బరిఢవిల్ల
వివిధయాత్రికజనుల్ నివసింప కుడుపంగ సత్రాల నిల్పి లక్షలధనంబు
కర్చుపెట్టియు సౌకర్యగరిమఁజూపి తైర్థికుల సుఖసంపద దనియఁజేసి
భళిభళీ తిరుపతి యాత్రపావనంబు యెల్లక్షేత్రంబులకిదియే యెక్కుడనఁగ

5. బాగడగను దెచ్చి నావ యోపురుషముఖ్య
భోగరహిత "మహంతుప్రయాగదాసు
జీ" నినుఁ బాగడనేర్చునే చిలువయైన
నేఁగృతార్థుఁడనైతి నాకీగెభవము

6. అసమాన సౌందర్య మెసగ విద్యుద్దీపసౌపానరుచి భవ్యగోపురములు,
బహుశాతకుంభ కుంభ స్తంభ నిర్మిత మహనీయ బహుచిత్ర మంటపములు
తప్తకాంచన నిర్మితస్ఫుటాంచితరత్న పాళికా దివ్యదేవాలయములు
కమనీయధగధగకాంతి విస్ఫూర్జిత మధ్య ప్రకృష్ట సన్మందిరములు
గాలిమంటపములును ప్రాకారములును
కేశవునివాస్తు చిహ్నంపు కేతనములు
వెలయఁ దిరుపతి క్షేత్రంబు వృద్ధిగాగ
సేసినమహంతువారికి జేతు వినతి

7. వాద్యముల్ సన్నాయి వాహకుల్ దివిటీలు
తప్పెటల్ మొదలైన దండుకోలువ
వీధిప్రదక్షిణవేళ భూజనములు సేవఁజేసెడు రీతిఁ జేసితయ్య
హేరామ శ్రీమతే నారాయణాయ నమోయని విబుధులు మొరలువెట్టి
అకలంకశీలురు నఖిల శ్రుతిస్మృతి చదువంగ వైష్ణవశాస్త్రిఘనులు
పురమువాహ్యాళిలో పూజలువెలయంగ స్వామిసేవ సతంబు సాగునట్లు
స్వామికర్పించుముడుపులు స్వామిభూము
లందువచ్చెడు యాదాయమాదిఁ జూడ
వలయు యత్నము లాదాయ వ్యయములెల్ల
సరిగజూపంగ గణికులగరిమనిల్పి

8. దేవునకు నెల్ల కార్యముల్ దీర్చునట్టి తగు విధంబున నిల్పిన ధర్మమూర్తి
వరుసగా వింతు నీ కివే వందనములు హత్తిరామ్మఠధుర్య ప్రయాగవర్య

9. ఏ కార్యమొనరింప నెవరు సమర్థులో యెంచి వారలనందు నుంచితయ్య
యెవరిసమర్థత కెంత జీతంబీయ శ్రేయమో దానిని జేసితయ్య
యేయేపనులవల్ల నెల్లరసుఖమగు నట్టిపనుల్ సమకట్టితయ్య
దేవునికాదాయ తెఱవులుపెక్కుగా జేయించి విత్తంబు జేర్చితయ్య
అయ్య నీసరివారేరి యఖిల ధర్మ కార్యములఁ జేయ నీవంటి ఘనుని నేను
బొగడఁ గల నెంతవాఁడనో పురుషవర్య గాన నర్పింతు నతితుల్ పూని నీకు

10. మత్త. అన్నశాలలు ధర్మశాలలు యాగశాలలు మందులన్
వన్నెకెక్కిన వైద్యశాలలు పాఠశాలలు దేశదే
శోన్నతిం జను గ్రంథశాలలు నొప్పుగా మును నిల్పినా
వన్న యారయుచుండునయ్య మహంతుమాన్యమహామణీ

11. శా. ఏవో మాటలు కొన్ని జెప్పె మదితా మేకార్యముల్ సేయ కే
రీవింబోవు మహంతు నామకుల మాడ్కిం గాక ప్రాఁబల్కుచో
ప్పేవర్తించుచుఁ గార్యముల్ భళిభళీ హేమాద్రిగాంభీర్యము
ద్భావోదార ప్రయాగదాసుజి వరప్రజ్ఞా మహంతూద్వహా

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Tirumalai, Tirupati etc., Devasthanam Publications

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